

SQUARE DANCING

APRIL, 1975

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FISHER'S HORNPIPE.



DURANG'S HORN-PIPE.

*A CONTRA DANCE
GEORGE WASHINGTON
MIGHT HAVE ENJOYED*

(see page 11)

official magazine of The **Step In Order** AMERICAN SQUARE DANCE SOCIETY

SQUARE DANCERS

This is a
Great month
to visit a
Windmill and
take in a
Square Dance

It's tulip time in Holland. It's also time for the annual Spring Jamboree sponsored by the European Association of American Square Dance Clubs and the European Callers and Teachers Association which is being held this month in Haarlem, Holland.

Holland, with all its old and new world fascinations is the ideal "jumping off" spot for any trip to Europe. If there's a tour in your future there's no better place to start. And if you're a square dancer why not plan to include at least one square dance in your trip overseas.

Several 1976 Europe tours are in the planning stages. Watch these pages for the announcements.

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

The November issue of SQUARE DANCING magazine was one of the best so far. It was, in our opinion, very informative. We have started a new group at our club, a family dance and it is catching on. We key our dances simple and the dancing fun — families dancing together. I believe our youngest dancer is six years old and the oldest around 80. Of course, they can't dance all of the dances, but then neither can anyone else.

Charles Stone Family
Laramie, Wyoming

Dear Editor:

I think your inclusion of the Plus-10 movements in the December issue is a great service to all of us who are striving for standardization and reality in the amount of items we can expect a dancer to learn well, however, I object to your definition of Flutter Wheel. I continual-

ly work with my dancers, particularly newer dancers, about final position of any movement. To say that Flutter Wheel starts with a Turn Thru is, in my way of thinking, a violation of
(Please turn to page 47)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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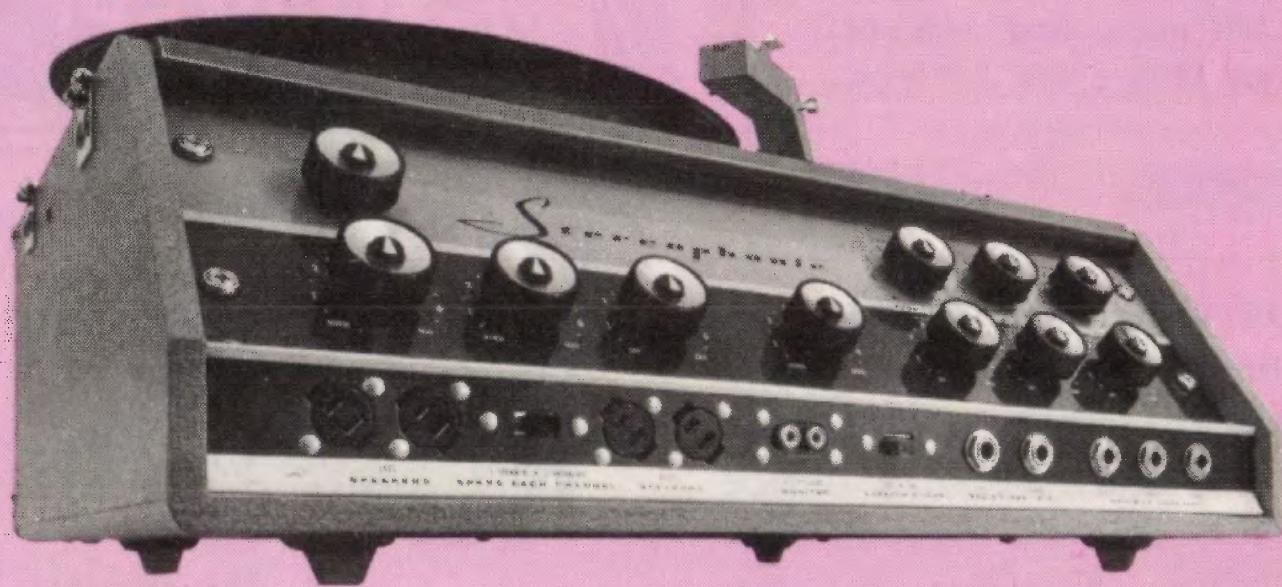
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RED HOT



TV NETWORKS TO SPOTLIGHT SQUARE DANCING: Starting in July, the NBC Today Show will feature segments on square dancing each Friday morning. The spots are to originate in as many diverse areas as possible and will be part of the Today Show Bicentennial series.... The ABC Television Network has plans for three one-half hour specials on square dancing scheduled to start at the 24th National in Kansas City this coming June.

SOS - A NEED FOR GOOD SQUARE DANCE PHOTOGRAPHS: We have been getting an increased number of calls recently for good, clear, action pictures of modern American Square Dancing. Because of the interest in this activity being generated by its connection with the coming Bicentennial, there is an apparent acceleration of magazine and newspaper articles on square dancing. Particularly needed are floor level shots showing happy, well-costumed dancers which can be used to illustrate these articles and news stories.

CONVENTION FLASHES: Registrations have passed the 10,000 mark for the 24th National Convention to be held in Kansas City. The host city is looking forward to a record crowd by Convention time in June... And still on the subject of conventions, Edmonton, Alberta, will host the first Canadian "National" on July 27, 28 and 29, 1978. The affair will take place in conjunction with the 1978 Commonwealth Games to be held in August of that year.

MISCELLANY: A group in the Southern California area has submitted an application to the Tournament of Roses Committee to enter a float in the 1976 New Year's Day Rose Parade. More on this later.... In the continuing campaign to have square dancing designated the National American Folk Dance, H. J. RES 114 was introduced at the 94th Session of Congress this past January.

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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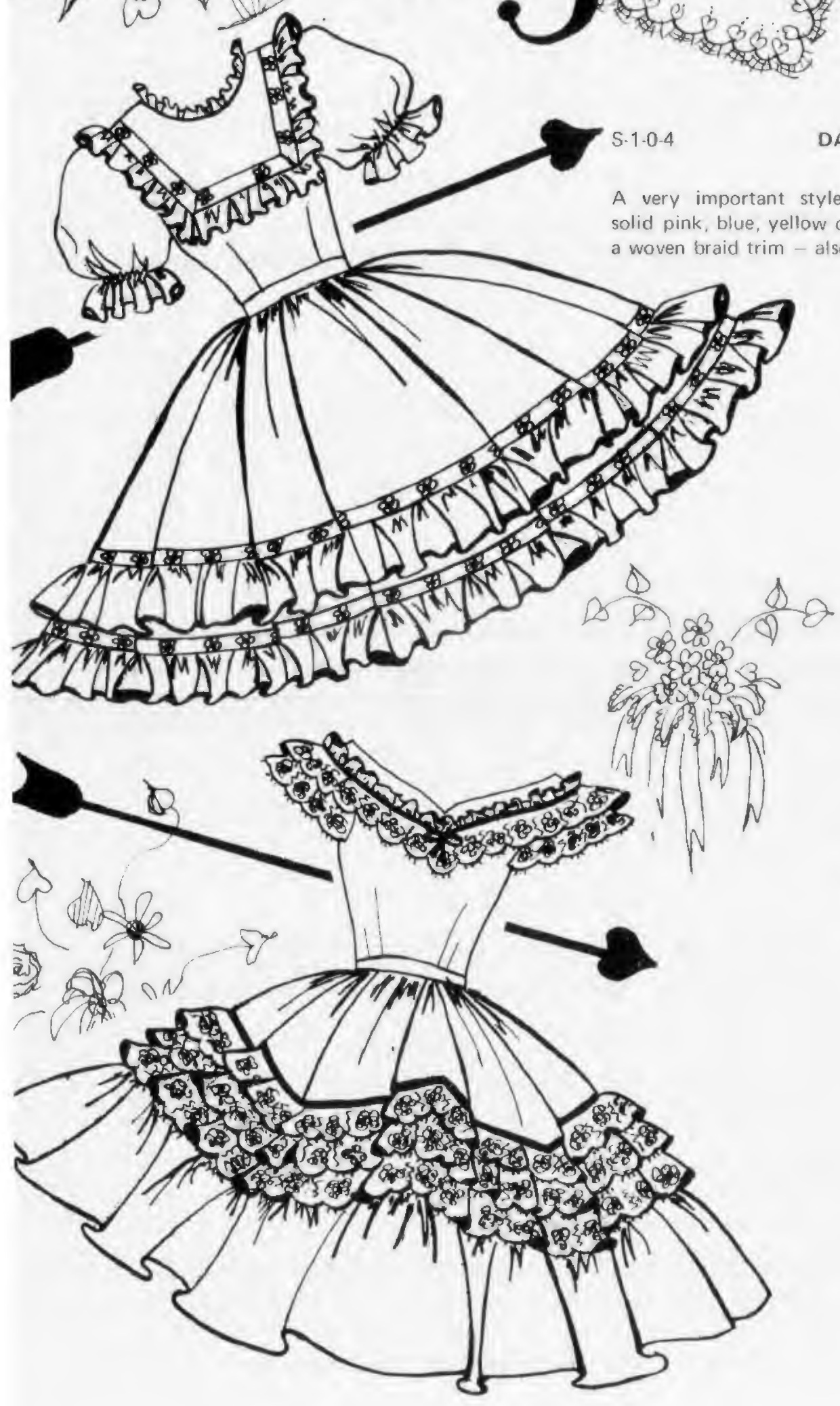
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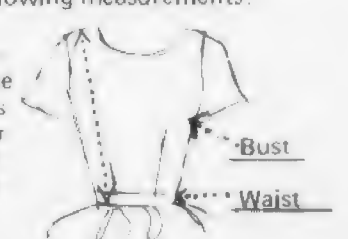
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AS I SEE IT

bob osgood

April, 1975

IF IT'S ANY BASIS FOR JUDGING the present popularity of square dancing, we have what we consider to be a fairly accurate barometer. Over the years our office has created a number of items designed especially for new dancers. These include the Basic Movements Handbooks and the Indoctrination Handbook which callers hand out to dancers just starting their beginner classes, and Graduation Diplomas which are, of course, designed to be presented to those completing square dance classes.

In the last six months we have shipped more of these than we have during any six months period in the past. The number of handbooks alone that we've sent out since September, 1974, is more than 149,000. Figuring that the caller will hand out one of these to each couple, it's quite possible for us to account for about 298,000 new dancers in classes at the present time. Of course, you have to figure that perhaps only 50% of the new dancers are given these books, so by doubling the previous number one might assume as many as 596,000 in the current new dancer crop.

Diplomas are another good indicator and in the past few months we've had printed and shipped out more than 72,000 of the colorful SIOASDS "sheepskins." Of course, this is only April and with many class graduations still a month or two off in the future we can expect that the square dance commencements will see the successful graduations of perhaps 90% or more of those who started out in classes last October.

And why all this calculating? Because we may just possibly be in the middle of the greatest boom period square dancing has known since the early 50s!

With the spiralling costs of just about everything, including entertainment, square dancing today remains one of the best dollar values

around. From what we can tell from letters coming in daily, classes that last year managed three squares of new dancers have almost doubled that number this season. Halls that can comfortably dance twelve squares are filled to capacity. And the number of "giant classes" (20, 25 and 30 squares) would amaze you.

The outcome of all this, providing we all play our cards correctly, could mean that clubs everywhere will be the largest and healthiest in many years. But club dancers are going to have to be willing to adjust to the abilities of the new dancers. It's far more practical for the old timers and the more experienced dancers among us to depress our plateaus a bit so that the new graduates can catch up and be gently absorbed into our clubs. We may find that we'll be dancing more of the familiar basics for a time until our newcomers can make the transition from class to club. But it will be worth it!

If our figuring is correct and if we are wise, we could realize in the next few years the greatest growth ever in square dance history. And that means capacity clubs, good healthy new clubs, larger classes and who knows, perhaps 30,000 dancers attending the National Conventions. Breathtaking, isn't it?

Where It's At

FINDING A PLACE to square dance as one traveled across the country a number of years ago was no simple matter. One couple tells how they went into a police station — an inspiration after having exhausted all other means of locating a square dance hall — and had good results. "The desk sergeant simply had a call put out over the police radio and it wasn't more than a minute before one of the patrol cars called in with the location of a dance then in progress."

At one time we would get many such reports. Finding a square dance in a strange city was often a challenge and the experienced square

dance traveler became wise to certain tricks. He'd check the local grocery and talk to a few of the customers hoping that someone might know of a square dance club in the area or, better yet, be dancers themselves. Or he'd call the park department or the manager of the motel where he was staying and sometimes he'd be lucky.

In recent years, as people took more to the open road, square dance communities have become more publicity minded. We hear of bulletin board notices in grocery stores (Topeka, Kansas, Palm Springs, California and Seattle, Washington); flyers in motel and hotel rooms (Crescent City, California) and groups registering with the local chamber of commerce. And, of course, listings in square dance columns of local newspapers and the availability of area square dance publications containing local directories have all been helps.

Add to this the increased effectiveness of the yearly square dance directory issued by this publication (in the August issue) with the names of Information Volunteers in virtually every square dance area and the traveler today finds it a fairly easy matter to locate dancing wherever he goes.

This month, as in each April issue in recent years, we have a further directory service for those who have "discovered" the joy of square dance vacation institutes. You'll find the 1975 list starting on page 9. Next month, you summer tourists take note, we'll be spotlighting a rundown of "summer dances." So be on the lookout for that one.

It would appear that the problem of finding a place to dance is not the "big deal" it once was. A little scouting around before you leave home and tucking the directory issue in the glove compartment of the car when you take off on vacation should help you to pave the miles with square dancing.

Language No Barrier

AMONG OUR PRIZED SOUVENIRS is a tape recording made a number of years ago of a square dance being called entirely in German. Each time we hear it, we're amazed at how well the guttural sounds are phrased to the beat. The music, if we remember correctly, was Glisé a Sherbrook and the combination of the music and the calls have quite an intriguing ring to them.

Among our collection of records are several called in French. Of course, French squares as they have been danced and called in Quebec, Canada, for many years, are nothing unusual, but it does seem a bit strange to hear the familiar sounds of a square dance coming out in a language we don't understand. Oh, an occasional allemande left or do sa do comes through loud and clear, but for the most part the effect is unusual.

Over the years we've had opportunities to dance with people in many lands. The large square dance contingents in England, Australia and New Zealand call the dance just as you would hear it at home — almost. In Germany, with an increased number of the "natives" taking up the hobby, all of the calling is done in English. And it's the same in Japan. Except for a few phonetical differences, the Japanese caller calls just like his American counterpart and whether the caller is Japanese or Canadian or English, the Japanese dancer can follow.

Of course, it would be possible to translate the English calls into German or Japanese, but these serious devotees of American square dancing have decided that if they are going to take part in an English language activity, they are going to do it correctly. Because of this stand, it was possible for a group of eighty Japanese square dancers to come to San Antonio last summer and participate 100% in the dancing during the three days of the Convention.

To be sure it's a big world, but square dancing, which seems to be turning up everywhere, is helping to make it a more friendly and more enjoyable place in which to live.

A Big Time for the Callers

AS YOU READ THIS the 1975 CALLERLAB Convention will have just finished its final session in Chicago. Key among the topics on the agenda was an evaluation on the Quarterly New Movements Clearing House, a universal public relations program, and much more. You can look for a report in the next issue.

No one expects the impossible, but when a group of more than 500 caller/leaders sit down with a common purpose to elevate their professional goals and to contribute to the good of the worldwide square dance picture, you can anticipate *big things*.

SQUARE DANCE VACATIONS 1975



EACH YEAR MORE AND MORE SQUARE DANCERS seem to plan their vacation time to coincide with a particular square dance event. It may be a weekend or a weeklong institute at a pleasant resort, a callers' college, or perhaps a campout. The popularity of the square dance vacation is attested to by the fact that many dancers return year after year to the same location to participate in these fun dancing experiences.

Apr. 6-11 — Promenade Hall Callers' College, Pocono, Pennsylvania

Apr. 26-27 — Smith Bros. Institute, Marble Falls Convention Center, Harrison, Arkansas

Apr. 26 - May 4 — Swap Shop, Fontana Village Resort, North Carolina

May 2-4; May 9-11 — Square Dance Weekends, Meramec State Park, Sullivan, Missouri

May 23-25 — Five Star Command Perform A Dance, Veteran's Memorial Center, Des Moines, Iowa

May 23 - Aug. 24 — Square Dance Weekends, Indian Brave Camp, Harmony, Pennsylvania 16037

May 24 - June 1 — Fun Festival, Fontana Village, North Carolina

May 24 - Sept. 30 — Lionshead Resort, West Yellowstone, Montana 59758

May 30 - June 1 — Five Star Command Perform A Dance, Indiana Convention Center, Indianapolis, Indiana

June - Oct. — 11 weeks, Kirkwood Lodge, Osage Beach, Missouri 65065

June 6-8 — S/D Weekend, Spring Gulch Square Barn, New Holland, Pennsylvania

June 8-Aug. 20 — 12 weeks, Rainbow Lake Lodge, Brevard, N. Carolina

June 15-21 — Alberta S/D Institute, Banff, Alberta, Canada. Sold Out.

June 19-20 — Trail-In Festival, Community House, Red River, N.M.

July 2-6 — 9th Earl Johnston Reunion, Spring Gulch Square Barn, New Holland, Pennsylvania

July 4-6 — Calgary Stampede, Henry Wisewood School, Calgary, Alberta, Canada

July 6-11 — S/D Week, Dance Ranch, Estes Park, Colorado

July 7-13 — Grand Square Dance Camp, Belmont, California

July 8-9 — Mini-Vacation, Bedford Springs Hotel, Bedford, Pennsylvania

July 13-17 — Callers' College, Dance Ranch, Estes Park, Colorado

July 13-18 — Promenade Hall Callers' College, Merrillville, Indiana

July 18-20 — Summer Weekend, Owasco Lake Park, Auburn, New York

July 19-24 — S/D Week, Spring Gulch Square Barn, New Holland, Pennsylvania

July 20-22 — Callers' College, Dance Ranch, Estes Park, Colorado

July 20-25 — SIOASDS Asilomar S/D Vacation and West Coast Callers' School, Pacific Grove, California

Aug. 1-2 — S/R/D Festival, Harrison, Arkansas

Aug. 1-3 — Callers/Teachers Summer Workshop, Hospitality Motor Inn, Toledo, Ohio

Aug. 3-8 — Promenade Hall Callers' College, Merrillville, Indiana

Aug. 3-8 — Round A Rama Institute, Indiana University, Bloomington, Indiana

Aug. 4-9 — Cal Golden Callers' College, Hot Springs, Arkansas

Aug. 8-10; Aug. 10-15 — Squaw Valley Week and Weekend, Squaw Valley, California

Aug. 10-15 — Cal Golden Callers' College, Hot Springs, Arkansas

Aug. 11-14 — Callers' College (Alumni), Promenade Hall, Merrillville, Indiana

Aug. 15-17 — Holiday Ranch Campout, Innisfail, Alberta, Canada

Aug. 17-22 — Cal Golden Callers' College, Hot Springs, Arkansas

Aug. 24-29 — Promenade Hall Callers' College, Rainbow Lake, Brevard, North Carolina

Aug. 29 - Sept. 1 — Labor Day Weekend, Dance Ranch, Estes Park, Colorado

Aug. 29-Sept. 1 — Trailer/Camper Weekend, Hidden Valley Campground, Archbold, Ohio

Sept. 20-27 — Septemberfest, Kentucky Dam Village State Park, Gilbertsville, Kentucky

Sept. 26-28 — Fallin' Leaves Frolic, Potawatomi Inn, Pokagon State Park, Angola, Indiana

Oct. 3-4 — Sunnyland Retreat, Myrtle Beach, South Carolina

Oct. 3-5 — Meramec Weekend, Meramec State Park, Sullivan, Missouri

Oct. 10-12 — Meramec Weekend, Meramec State Park, Sullivan, Missouri

Nov. 28-30 — Thanksgiving Weekend, Nugget Casino, Sparks, Nevada

The Quarterly Report

by CALLERLAB

In an effort to cut down on the number of new experimental movements being released to the dancing public, CALLERLAB — The International Association of Square Dance Callers, has assigned a committee to screen the movements beyond the 75 Basics and the current PLUS-10, and recommend for Mainstream* use no more than two movements in any given quarter.

IN ORDER TO COINCIDE with the calendar year, the CALLERLAB Experimental Workshop Committee (New Movements Committee) has adjusted the quarter and the present selections will be for April, May, and June. An added benefit resulting from this adjustment is the fact that these current selections will run through the time for the National Square Dance Convention, thus providing an opportunity to evaluate the usage of past selections.

The Committee, headed by Jack Lasry, Hollywood, Florida, feels that these selected workshop figures are the best of the experimental ideas explored over the past several months. Callers should not feel obligated to teach any experimental movements, even those selected by CALLERLAB, if the selected figures do not fit into their particular club program. For instance, it would be foolish to attempt to teach *Transfer the Column* to a group of new dancers who have just formed a club after graduating from 30 weeks of lessons.

The selected workshop figures are aimed at the mainstream dance program that finds itself overwhelmed with experimental figures and just plain tired of having every dance turn into a workshop.

The aims and goals of the CALLERLAB Committee are to help the mainstream callers and dance leaders in the selection of worthwhile experimental figures. We all recognize that they are part of the square dancing picture and by selecting only a few figures each quarter (no more than two) the average dancer will get a steady flow of good workshop ideas but

will not be snowed under.

The selections for the current quarter are **Half Tag, Trade and Roll** (see *SQUARE DANCING*, August '74, page 73) and **Transfer the Column** (see *Take a Good Look*, page 18).

Half Tag, Trade and Roll is a smooth combination of three basics which are all included in the title. It starts from any line formation and the dancers first do a half tag the line. This puts them in two parallel lines of alternately facing dancers, as in an ocean wave setup. With the person adjacent, all trade (or turn one-half), then, releasing the handhold, all do a roll or individual turn to face the one with whom they did the trade. The movement ends in an eight chain thru setup.

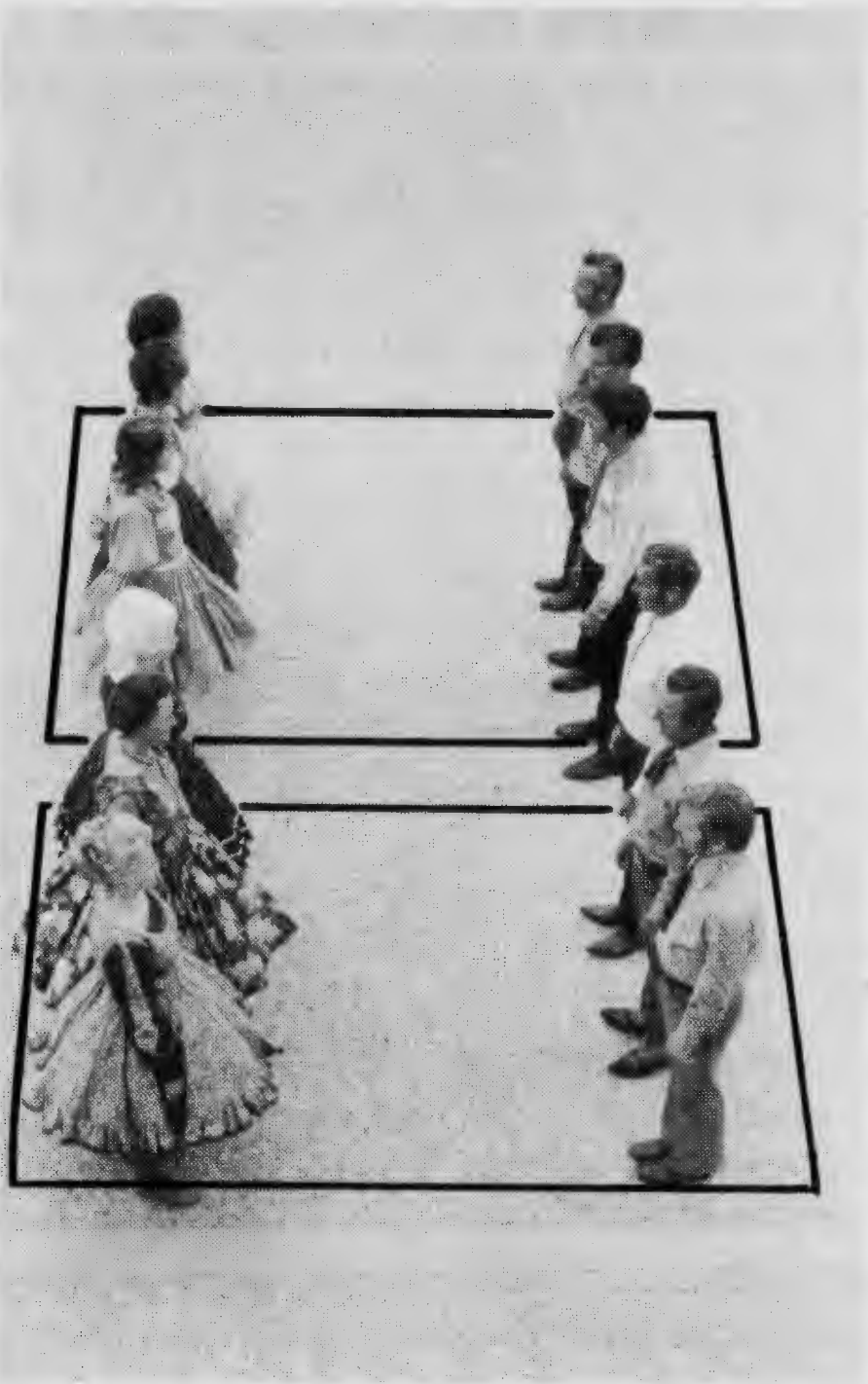
This is one of those movements that is called directionally — the title tells the dancers exactly what to do. Callers should feel free to make directional changes in the movement if they so desire. For example, boys run may be substituted for the roll. This is just one of many other calls that could be used in place of the roll and thus provide variety and fun for the dancers.

The second selection, **Transfer the Column**, starts from two columns and ends in two parallel ocean waves. To get into the column the heads lead right and circle to a line and then do a curlique. Dancers are in two single file lines facing in opposite directions. The two dancers who are in the lead in each column walk around (like a single file promenade) and
(Please turn to page 60)

*Mainstream dancing is defined as that plateau whose dancers average one dance per week (or more) and who know Basics 1-75 + 10. It should be acknowledged that there are less involved plateaus (those covering just a portion of Basics 1-75) and those who dance many times each week using more experimental figures.



History of the U.S.A. in Dance



The CONTRAS

In this contra line of six couples the dancers are set up to do Fisher's Hornpipe, a traditional dance of George Washington's day. Because this dance is known as a triple minor, the six couples are split into smaller units of three couples each as designated by the black squares.

complicated. People could "pick up" what was being danced by simply watching and then stepping in to take part.

Special costumes for square dancing as we know them, were unheard of. People wore the type of clothing that was in vogue at the time. As for the dance, except in instances where a dancing master had trained the dancers, you might expect to see a wide variety of steps and holds and styling.

Just Do Your Own Thing

A good case in point could be the contras. And while there may be a tendency to regiment a group into doing a contra for your bicentennial pageant, you'll find that the most exciting and true replica of original contra dancing will simply come if the dancers learn to do the contras and then fit in their own frills and furbelows.

While a *balance* step may be taught today in one particular way, in the past there may have been a dozen different ways to do a *balance*. The main thing is the spirit of the dance and an occasional "yip!" or a gleeful shriek is a spontaneous release of excitement that will carry the feeling of the dance right out into the hearts of an audience.

All we're saying this month as we set the scene for contras in a bicentennial pageant is to *play this segment with a feeling of great love and excitement.*

ANY GROUP INTERESTED in portraying 200 years of American dance history as a portion of a pageant celebrating this country's 200th anniversary should keep several points firmly in mind.

Square dancing as a hobby is a relatively recent innovation, particularly when you consider it on the scale that it has reached today. Square dance clubs, as we know them now, associations, organizations for callers, well circulated square dance publications, square dance record manufacturers, festivals, round-ups and conventions are all, for the most part, recent arrivals on the square dance scene.

In recreating the natural atmosphere of a dance of a 100, 150, or 200 years ago, we need to know something about the people who were involved. Their dancing was their recreation and few dancers ever became as involved as do the dancers of today. Except for occasional instances where dancing masters were a part of the picture, the dances never got too

As in the case of the other dances you will be doing, you will want to select a contra that is both traditional *and* visual. In your enthusiasm beware of letting this segment, or any of the segments, go on indefinitely. Remember that our form of dance is designed primarily for the pleasure of the participants. In adapting it for an audience, one of the prime changes it must undergo is the amount of time involved.

Perhaps you will want to blend several traditional contras into one dance in order to show a number of the variety of patterns available. You may decide to do shortened versions of two or more contras in order to demonstrate the different forms and provide a change of music. All of this is fine — as long as it is not allowed to run on indefinitely.

Use your imagination to set your scene. You may want to “hold your dance” in a townhall in Boston or perhaps set it in the ballroom in the mansion of one of America’s first members of Congress. You might want to play it as a *Kitchen Junket* with the stove, sink, pots and pans all very much in evidence. Possibly you will make an entire segment that will include an early couple dance, a quadrille and then a contra. Or you may decide to take the contra as a scene all by itself.

Setting the Scene

The dancers are scattered throughout the room (the stage set). One of the gentlemen may climb up on a kitchen chair (in the instance of a kitchen junket) or on a raised stage (if the setting is a grand ballroom) and call out loudly, “Ladies and gentlemen, it’s time for a contra — Form On!”

With this there is a scramble for partners and, depending upon the number of dancers and the physical arrangement of the stage, one two or more contra lines may be formed. The prompter can announce if there is to be any crossing over and he may also announce the name of the dance, which results, of course, in applause and general approval by the participants.

And there *must* be music. Of course, there’s much that is recorded that is excellent. Folk Dancer, Lloyd Shaw Records and Folkraft are just three of the currently available recording companies that feature good contra music. Scottish and Irish jigs and reels capture much of the excitement of contra dancing and if you’re fortunate enough to have a collection

ABOUT THIS SERIES

■ In view of the coming celebration of America’s 200th birthday in 1976, a number of square dance groups across the country are being asked to perform in local bicentennial pageants and cavalcades. The object is to include in these pageants a sampling of 200 years of American Square Dancing.

The apparent need for research has prompted The American Square Dance Society to run a series of articles or scenes concerning the various dance forms that *might* be worked into such a program. We have recruited from across the country a number of outstanding authorities on American dance, covering the play parties, mescolanzas, early couple dances, the quadrilles and mountain dances and each month during 1975 we’ll suggest chapters or scenes that might fit into a local pageant.

Of course, adapting these ideas will be up to you. No two performances will work with the same scenario and while one pageant may simply require that the dancers put on a half hour demonstration of the different styles of American dance, another might intermix 10 or 12 different dance segments throughout a 2½ hour program depicting this country’s history.

Already we have received a number of suggestions, ideas and sketches, and some of them will be incorporated into the coming segments of the series. We do appreciate hearing from you and knowing what might be most helpful to you. We are also interested in learning if you, or groups you know of, are preparing pageants. Very possibly we will be doing a wrap-up, with photographs and stories of various performances after this series is completed.

of Jimmy Shand LPs (they’re recorded in Scotland) you’ll be all set.

Of course, if you want to do it up right, you’ll start right now in lining up an orchestra. You’ll find that anything from a single fiddle player to a full orchestra could be considered “authentic.” Many of the traditional contras call for a specific tune to accompany the dance and to a true old timer it would be a short step from treason to dance “Petronella,” for example, to any but the *original* tune.

The old music is not all that difficult to find. We’ll reproduce some here in this series and you’ll find that your local library may have

This is not a difficult dance but because it was actually one of the Contras to be enjoyed at the time of this Nation's birth, it will work out extremely well as a part of your Bicentennial Pageant.

FISHER'S HORNPIPE

A Contra Dance of the Revolutionary Era

Formation: Contra lines, 1, 4, 7, etc., couples active but not crossed over

Music: Folk Dancer MH 1071 and Blue Star 1746

Counts: Actions and explanations:

- 1- 8 ACTIVE COUPLES DOWN THE OUTSIDE — Active couples turn out and go down the outside behind their own respective lines.
- 9-16 TURN AND COME BACK TO PLACE — Actives turn around and return to place in their respective lines.
- 17-24 ACTIVES DOWN THE INSIDE AND TURN ALONE — Active couples join right hands and dance down the center of the set six short steps turning individually (toward each other) in two counts to face up the set.
- 25-32 BACK TO PLACE AND CAST OFF — Actives return to place in four steps and cast off in four more steps with the persons who were immediately below them. Progression has been made, actives have moved down one place in line.
- 33-48 CIRCLE SIX ONCE AROUND — Actives with the one above and the one below circle six exactly once around in 16 steps to end in the same place in the long lines.
- 49-56 WITH THE COUPLE ABOVE RIGHT AND LEFT THRU — Active couples and the ones above (those they cast off with) do a right and left thru across. This action is best described as "pass thru and wheel as a couple" with no handholds. During the wheel the left dancer backs around as the right dancer moves forward and around. See SQUARE DANCING, April 1974, page 18.
- 57-64 RIGHT AND LEFT BACK — Repeat counts 49-56 above, returning to own lines. Actives will no longer dance with those dancers who are above them in the set. New twos are formed each time the dance starts again by the actives and the next two below them in each line.

To prompt this dance:

- Intro ----, Active couples down the outside
- 1-8 ----, Turn come back to place
- 9-16 ----, Active couples down the inside
- 17-24 ----, Turn come back to place
- 25-32 -- Cast off, Circle six once around
- 33-40 ----, ----
- 41-48 ----, With the ones above right and left thru
- 49-56 ----, -- Right and left back*

*Caller indicates ON AT THE HEAD every third sequence through the dance.

As the dancers learn the figure, less prompting is necessary. For example:

- 57-64 ----, -- Actives down outside
- 1-8 ----, -- Back to place
- 9-16 ----, -- Actives down inside
- 17-24 ----, -- Turn
- 25-32 -- Cast off, -- circle six
- 33-40 ----, ----
- 41-48 ----, -- Above right and left thru
- 49-56 ----, -- Back

FISHER'S HORNPIPE.



First couple down the outside, back, down the centre, back and cast off, six hands round, right and left.

From the 1859 edition of "The Home Circle: A Collection of Piano-Forte Music: consisting of the Most Favorite Marches, Waltzes, Polkas, Redowas, Schottisches, Galops, Mazurkas, Quadrilles, Dances, etc.," comes this score of Fisher's Hornpipe. Note the prompts or cues of the dance in the lower left corner. This was typical in the music books of this time.

collections of the old fiddle tunes that can be used.

But don't hesitate to use the records. You might want to *fake* the musicians or infer that the orchestra is off to the side somewhere. The main goal is to be sure that you do have good music.

As the dancers are forming their lines the offstage "voice" of the narrator will be telling something about the dances. He will explain that they were being enjoyed in the Colonies at the time of this country's birth. The fact that the contra, or line dance, is a direct descendent of the English country dances often introduced by the stylish dancing masters in the bigger cities and filtered down to the country people and farmers who added their own styling, will all help put the viewers in the proper mood for what is to come.

As long as you will be aiming for visual effect, arrange your lines with the audience in mind. Working from the stage of an auditorium, you may find that lining the dancers parallel to the front of the stage will allow those watching to see only the backs of the dancers. On the other hand, running the lines at right angles to the stage front lets the audience look directly down the line to watch the action. Space permitting, the line or lines arranged at an angle, diagonally across the stage may provide the best view.

Of course, if your presentation is before an audience that is looking down from bleachers

or a balcony, your selection of good patterns with lots of action is important.

As soon as the lines have been formed and the narrator finishes his spiel, the music can start and the prompter or caller can begin his calling. The more fun the dancers have, the more natural the reaction, the more contagious this feeling of joy will become. As a dance ends there should be a natural reaction of applause from the dancers themselves. The performers should try to forget that they are putting on a show. They should have the attitude that they *are* capturing the spirit of the dance.

Most of all they should have fun and that means smiling and perhaps even at times laughing. Girls, the lift of the chin, the tilt of the head and an occasional shake of the curls tells the viewer that you *are*, indeed, enjoying yourself.

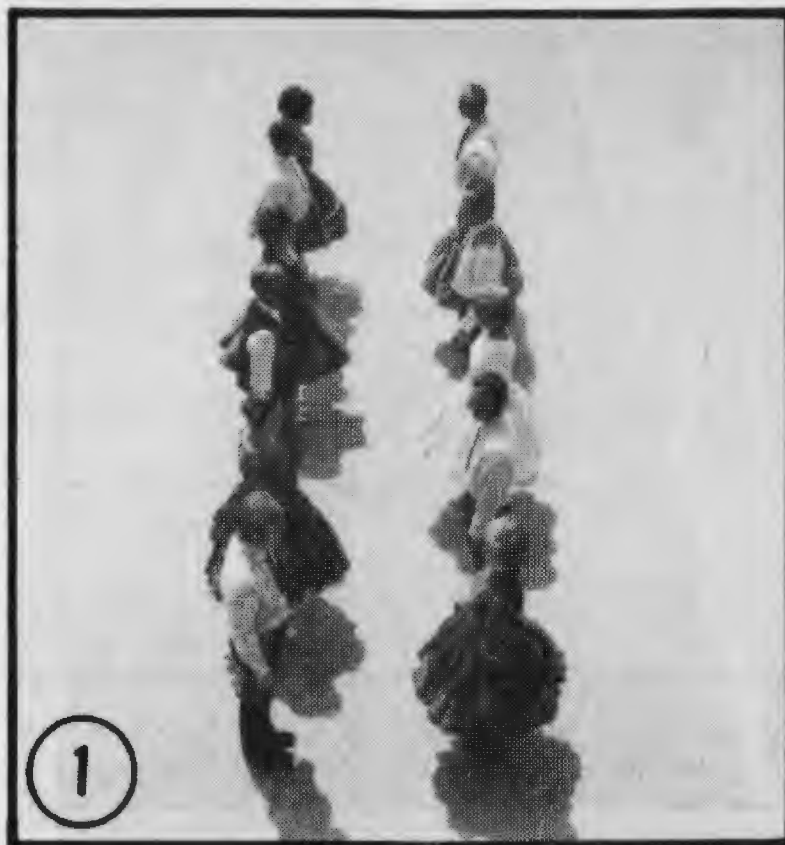
The Dance

We are going to present one traditional contra routine. However, we suggest that you do a bit of research on your own. Remember, to be eye-appealing, *dances don't have to be difficult*. As a matter of fact, some of the simplest contras are the most visual. The recent caller-teacher Manual for Contras by Don Armstrong (1973, The Sets in Order American Square Dance Society 462 N. Robertson Boulevard, Los Angeles, California 90048, \$5.00 per copy) includes the calls and directions for a number of traditional contras that would fit in well with your pageant program.

Style Lab

SHADRACK'S DELIGHT CONTRA

(Below) Having crossed over each dancer faces his corner . . .



IN ONE OF OUR CLOSEST TIES with tradition there is a phase of modern square dancing that would be very recognizable to our ancestors. This segment consists of the *line* or *string* dances also known as contras.

In the STYLE LAB series in the past we have pictured a variety of contra dances. The one featured here, "Shadrack's Delight," is a contemporary contra written by Tony Parkes. It utilizes the standard basics that made up the contras of more than 200 years ago.

This dance forms on in the usual way with the men in one line (on the caller's right) and the ladies facing them (on the caller's left). It begins with the 1st, 3rd, 5th and every other couple crossing over — trading places with their

partner — and becoming active (1). This type of contra is called a Duple Minor.

Each man faces left and each lady faces right, so that all the dancers are facing their corner (2). They commence the dance by doing a do sa do (3) with that same corner (4) and then moving directly into an ocean wave formation (5). They let the momentum carry them into a balance forward (6) and balance back (7).

In four steps the dancers turn by the right (8) 180° (9) to another ocean wave, where they balance forward (10) and back. At this point those in the center (the men) turn half way by the left (11) and swing their partner (12).

Completing the 8 count swing, the couples

. . . do a Do Sa Do . . . All the way around to an Ocean Wave . . .



(Below) . . . balance forward, balance back. Now turn by the right . . .



open out (13) into lines of four facing away from the caller and toward the foot of the hall (14). Walking four steps, the line breaks in the center as the couples wheel around (15), make lines of four again and head back four steps toward the head of the hall (16).

With those on the end of each line holding the pivot, the couples do a cast off (17) to end facing across the set (18). A regular right and left thru (19) with its customary courtesy turn (20) followed by a ladies chain (21) completes the dance. In courtesy turning at the

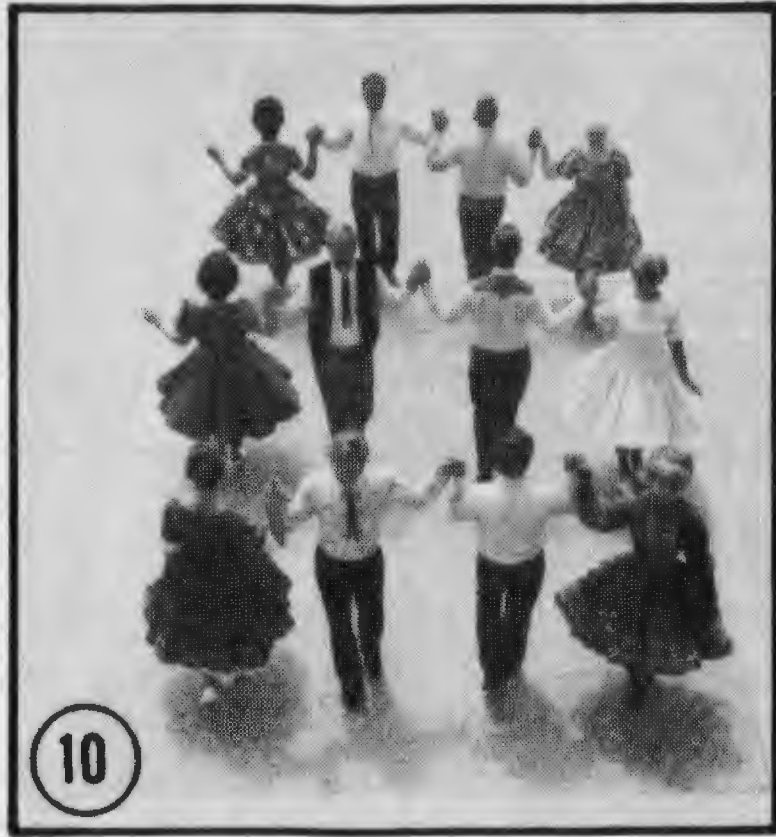
(Below) . . . Swing your partner . . . put her on your right, make a line of four . . . go down in fours



(Below) . . . Do a Right and Left Thru . . .



. . . halfway around and balance again. Men turn by the left, go halfway 'round . . .



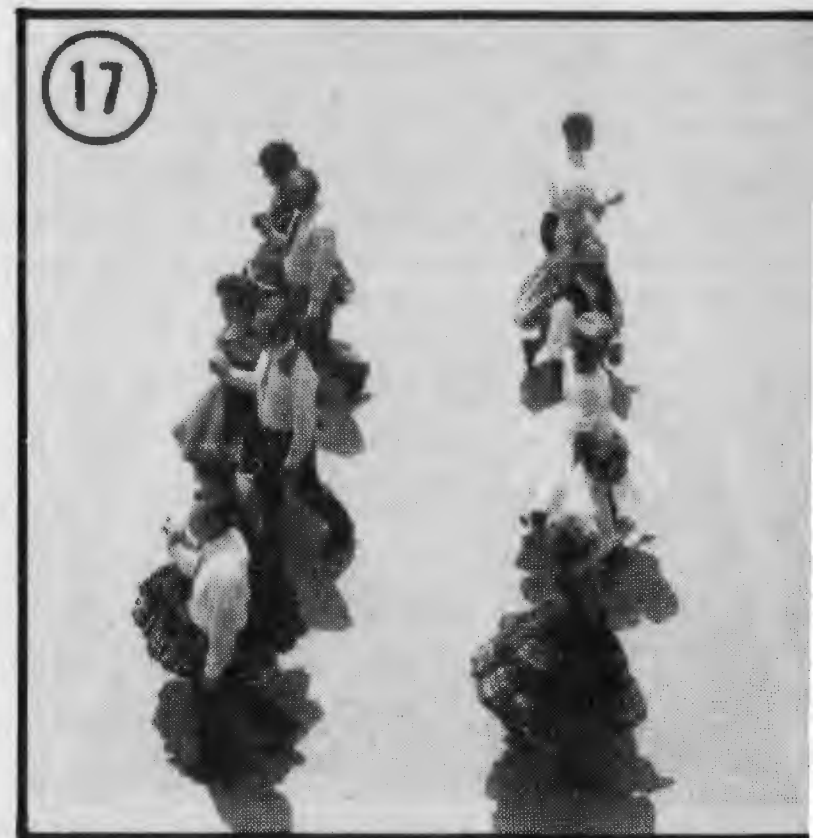
end of the ladies chain (22), the dancers move back into their lines and then each person individually turns to face his new corner (23) and starts the dance again.

This time the couple at the head of the hall and the couple at the far end or *foot*, having

no one beside them as a corner, wait out one complete sequence, then cross over to get into the action once again.

This is an excellent contra and is not only interesting to watch, but is extremely satisfying from a dancer's standpoint.

Now wheel as a couple, come back. Cast Off . . .



. . . Two ladies chain, to the next below (and you Do Sa Do) . . .



TAKE A GOOD LOOK

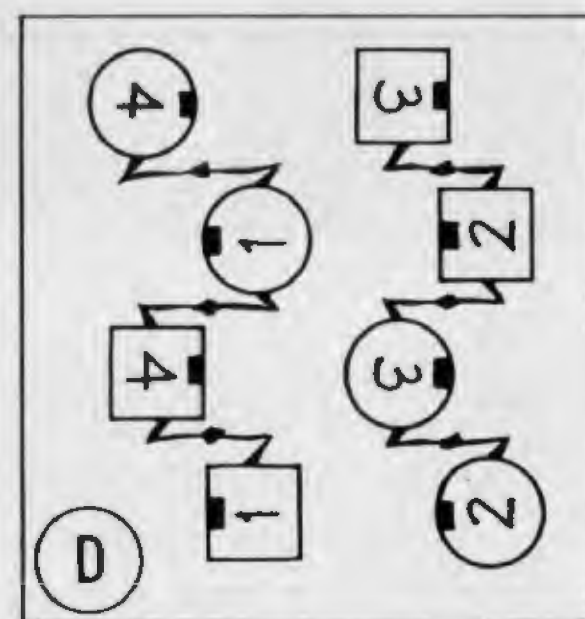
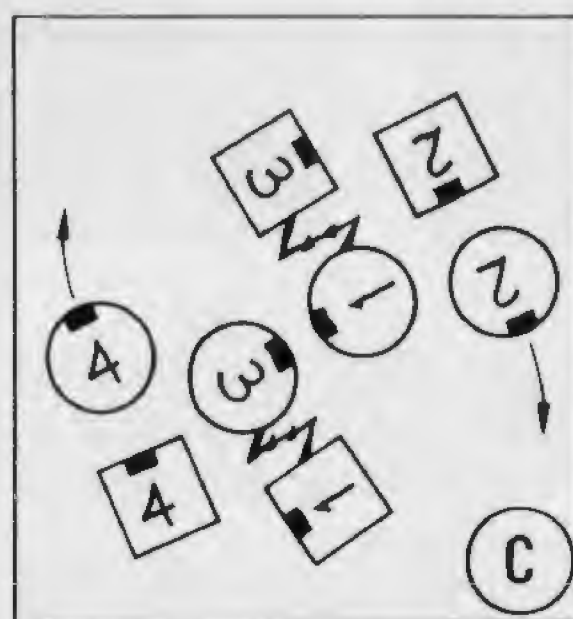
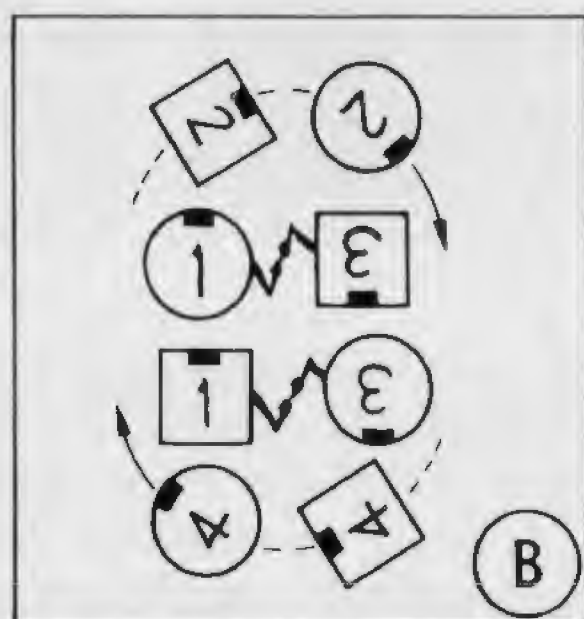
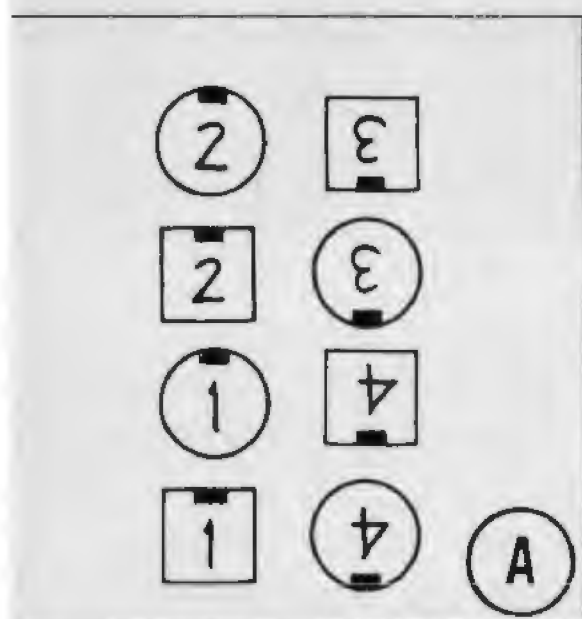
a feature for dancers



JOE

BARBARA

Joe and Barbara take a look at the next CALLERLAB quarterly movement, *Transfer the Column*.



BARBARA: Joe and I have been noticing recently that callers in our area have been making use of the CALLERLAB screening selections. If you're not aware of what this is, it's simply a clearing house set up by this International Association of Callers to cull from the dozens of new movements that come out each year just one or two every three months that show promise of being around for a while.

JOE: It's the idea that we like. In the past we'd visit different clubs in our area and discover that as many as 10 or 12 new movements were taught in a single month; many of them were just a waste of time. With this new system not every selection will have the potential of a square thru but these movements do stand a better chance of being successful.

BARBARA: For the next three months one of the two feature selections is *Transfer the Column* and we'd like to go over it with you here. As a starting setup, the heads lead to the right and circle to two facing lines. Then everyone could do a curlique and end in two columns (A). If the lead lady in each column and the man directly behind them would identify themselves, their job is to move single file around the adjacent column (B). At the same time the other couples in the column move forward in what amounts to a half tag

the line until each of the dancers is adjacent with another. They take right forearms and turn three-quarters (C), then drop hands and step forward.

JOE: During this time the two pairs of dancers who were moving single file around the square stop at the halfway point and turn to face in to the center of the set. By stepping apart slightly, room is provided for those having turned in the center and stepped forward to form a right hand ocean wave with them (D). In each wave two men are together and two ladies are together.

BARBARA: We were cautioned by our caller to allow plenty of room for those working in the center when we were promenading on the outside.

JOE: We'd like to toss a bouquet to our caller for the manner in which he teaches us these movements. He is always careful to see that each dancer in the square has the experience of walking the figure from every conceivable position *before* he calls it.

BARBARA: This gives everyone a thorough understanding of the movement and what we are expected to do from any position. Then, when we dance to other callers we don't stop the square if it is called from a variety of formations. We dance with more confidence.

AN INSTALLATION CEREMONY

HOW YOUR CLUB OR ASSOCIATION installs its officers is certainly an individual decision. It may be a formal occasion, an informal one, or your passing of responsibilities from one set of persons to the next may go almost unnoticed. If, however, your occasion calls for some degree of formality, then be prepared. Nothing is more uncomfortable either from the participants' viewpoint or that of the audience than an event marked with uncertainties, lengthy pauses while someone decides what should happen next, or hemming and hawing while someone figures out what to say.

Let's look at some of the features that an installation might include.

Installation Officer

Who is to be in charge of the occasion? It may be your outgoing president or some other officer of the executive board or you may find it more convenient to ask someone else to preside for this particular occasion. By handling it in this latter manner you give a person the latitude to bestow bouquets on those who have served during the previous year.

The installation officer will want to have a script for the occasion thoroughly worked out in advance. All persons who will be involved with the event will need to be informed of their part in the program, when they will appear and where they will sit or stand. If they are expected to speak, the topic and length of time allowed should be clearly outlined.

The chairman should be someone who speaks well, has a good sense of timing, will put in the necessary work to prepare for the evening, and, possibly, be well known. While a celebrity does not of itself "make" an evening, an individual known to your members or known throughout the square dance activity can spark an occasion. If the chairman is not an immediate member of your club or associa-

tion, it will be necessary to furnish him with an outline for the event as well as specific information about the individuals who will be featured during the evening. The correct pronunciation of their names, background material about them, their contribution to the group, any appropriate humorous incidents will assist him in making his remarks pertinent. Allow him the privilege of editing, however, as he will know best his time allowance.

Retiring Officers

Sometime early in the program you will want to divest your retiring board of their offices. The time and effort they have put to the cause for the previous year should not go unnoticed and each working individual should be recognized. You may find it moves the program along to ask each person to come forward as his name, title and a brief mention of his accomplishments are given, and to stand together on the stage or at the front of the hall. By asking the audience to hold its applause until all are in front, the timing of the program can be crisp. As this may be the only time all year that these people are publicly lauded, do not overlook them. If past-officer pins are to be given, have them readily available and easily identifiable so they can be given without hesitation.

If the past president or any other officers are to receive special recognition, clue them in previously as to the timing so they will be ready. And if a short acceptance speech is in order, ask them to be prepared.

Incoming Officers

The installation of the new officers should take place from the lowest in rank to the highest but be handled with such diplomacy that all are made to feel important. *They are important* for without each position being filled your board would be incomplete. As each

position is called by title, introduce the new occupant to the audience and present him with his pin (if one is in keeping with your plans). Retain all the new officers at the microphone and when the last has been presented, once again introduce the entire slate to the gathering. Then turn the mike over to the new president for his acceptance speech.

Special Awards

If awards are to be presented, the physical presentations (be they pins, trophies, etc.) will need to be ordered, picked up, wrapped if necessary and be available for the evening clearly labeled. If an award is to be given to someone as a surprise, somebody must be responsible for having that person on hand.

Be sure the emcee keeps an outline of the program at his fingertips so that nothing is overlooked. Too often a planned award or introduction is omitted because it was not listed on the program. Then the awkward moment arrives when the emcee tries to regroup and find a way of inserting the missed occasion at a less than convenient time.

It may be proper to introduce certain individuals attending the installation. If you plan to do this, a list of the names of those expected should be given to the emcee, again noting the correct pronunciation of names. In addition, you may wish to ask a knowledgeable individual to be alert to unexpected appearances by persons who should be introduced. Should this happen, he should prepare an amended list of names and give it to the emcee prior to the introductions.

Dancing

At most installations and because of the nature of our activity, square dancing will probably be included. You will want to look at your entire program to see how best to fit in all the elements. Is there to be food? If so, is it a sit-down meal, a buffet, or just dessert? What it is will dictate when it fits into the evening or afternoon. Just be aware that if tables or chairs must be set up or taken down in the same room as the dancing, the timing and manpower for such must be allowed. Will you want to have your installation program sandwiched between dancing or will it occur either before or after the dancing? Again, depending on your decision, you will need to allow for the setting up

of chairs. Unless your program is very short, do not ask your audience to stand. For the dancing itself you will want to have the sound preset and the caller prepared for the time he is to appear. If it is to include several callers then this, too, will need to be worked out in advance with a master of ceremonies to introduce each caller and a program arranged ahead of time so that each caller will know what is expected of him, i.e. one call (singing or patter?), a brace of calls, etc. And similarly the round dancing should be prearranged.

* * *

An installation ceremony is an honored occasion, a time to offer sincere thanks for the work done, a moment to extend appreciation and encouragement for the work ahead. Take the time to plan for it carefully so that it will be a smooth, professional, enjoyable event for both the participants and the audience.

BADGE OF THE MONTH



If you were asked to name "The Golden Heart City," could you correctly identify it? If you said Fairbanks, Alaska, you would be right. And appropriate to its name and location, you would find the Nugget Squares club.

The club badge depicts the lore and heritage of the Fairbanks area. A miniature copper pan for panning gold is centered on the badge and on it are mounted a crossed pick and shovel. A piece of hematite is in the center of the pan and at the bottom nestles an authentic nugget of panned gold.

Except for the plastic outer ring, the entire badge is made and assembled by the club members. Does this mean that panning for gold also might be a hobby in Fairbanks? A truly unique badge!

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



SQUARE DANCING VERSUS SQUARE RUNNING

By Curley Custer, Hagerstown, Maryland

OUR INTERNATIONAL SQUARE DANCE MOVEMENT has been active for many years in many countries throughout the world. Is the activity going to remain one of *square dancing*, or are today's callers and teachers allowing the activity to become one of *square running*?

With the mounds of new choreography being placed in circulation, many callers seem to feel that the best way to satisfy the dancer is by increasing the dance tempo. When the tempo exceeds the danceable 128-132 beats per minute, it is no longer square dancing. The movement then becomes one of square running. At the faster tempo the syncopation, beat and rhythm is lost, only to be replaced by unsmooth grabbing type of dancing or running. If the 128-132 tempo is used the body may flow gracefully from one movement to another, no matter how complicated the figure. Even the complicated choreography can be smooth and flowing at a danceable tempo, or it may be jerky and frustrating at a faster tempo.

Beginners' lessons, intermediate or challenge type clubs may be equally interesting; but only if the callers and teachers remember that folks should dance through the choreography instead of running through it. Today's complicated figures can be just as enjoyable as club level dancing if they are executed at a danceable pace and if the caller allows the correct amount of counts to complete each portion of the figure.

Many of today's callers say they can't call at the slower, consistent 128-132 beats per minute tempo; but do they realize that many dancers do not have the stamina to *race* through the beautiful choreography found in the present square dance activity? This is an activity for all ages; let's remember that if callers *dance* the square dancers instead of *run* them, the dancers will be apt to remain in the activity much, much longer.

With such a great activity as the American Square Dance, we want to keep our dancers dancing for many future years.

FUN — NOT PRECISION

By Eileen Williamson, Altoona, Pennsylvania

I GET SO UPSET when I see articles like these (How We Dance, SQUARE DANCING, October, 1974). We have danced for ten years and my husband is a caller; he has been calling for nine years. If everyone would just remember at least three very important basics for square dancing there would be no use to have articles written like this one. 1. Keep your feet on the floor and shuffle. 2. Hold hands loosely. 3. Keep in time with the music. Dancing is not a show-off sport.

Our thought on square dancing is for good fellowship, friendship and forgetting all the problems of the week from home, work or any other. Those people who complain about things are either tired of square dancing and the fellowship of their fellow dancers or are looking for something bigger, maybe like challenge or hot hash. We found

that when people start complaining about everything they had better drop the activity as they just cause trouble. So many of our dancers want to dance for the recreation and fellowship and we encourage them to dance for fun and not for precision. When we take the fun out, square dancing will be no more. Here's hoping that never happens.

LET'S TRY A LITTLE MORE EDUCATION FOR NEW DANCERS

By Bernie Baker, Lake Placid, New York

ONE AREA WHICH MANY SQUARE DANCERS ARE MISSING is the background of the activity. Most every dancer is taken through the 75 Basics as quickly as the instructor can get them graduated and *what do they know about square dancing?* They should know the basics they have been taught but many times they are not danced enough. The new dancer becomes the key to many breakdowns only too often and is scorned by the more experienced dancers. How many teachers explain the real meaning of "Bow to your corner and partner too?" If it was repeated many times during class that the language of this move is "Bow to your corner (with the biggest smile, Hi, you're the best corner I've ever had) and your partner, too (with a partner like you how can a guy go wrong)" and end it with bows meaning, "Boy, oh Boy! You sure made that dance for me," it might become more than just a perfunctory gesture.

Also, if the teachers did their homework and took ten minutes of each class session during refreshments to talk about all aspects of square dancing, including dos and don'ts, styling, organizations, attitudes, leadership in the activity, publications, festivals, traveling callers, and if a record is used not be bashful about letting the dancers know who recorded it, then Bob Osgood, Stan Burdick, Red Bates, Earl Johnston, Cal Golden, Marshall Flippo and the like would not be strange names to the new dancers. If only ten minutes of each class session were used, in a 30-week course five hours would be spent on this sort of education and, in my mind, would be the best five hours that could ever be spent in the activity. This might also be part of the dropout question.

THERE'S MORE TO IT THAN TEACHING FIGURES

By Helen Ross, Corry, Pennsylvania

WE HAVE ATTENDED MANY BEGINNERS' CLASSES in the area this past fall and have yet to hear an instructor say one word about smooth dancing. Dancers join clubs and too many remain rough dancers. We enjoyed Bob Van Antwerp's classes, all seven of them. We'll always remember Bob stressing smoothness, turning the volume low and telling us to "keep your feet on the floor; let me hear you shuffle." Those were good times and I like to think that he was the best instructor for those were the happiest years of our lives.

In Northwestern Pennsylvania seventeen years later, where the weather can be far from ideal, when driving can sometimes be treacherous, the beginner attends classes looking for a "ray of sunshine." He doesn't always find it. The instructor teaches how a figure is done but seldom teaches smoothness and styling. The runner remains a runner. Roughness and jerking his way through puzzles him but this is all he knows. And sometimes someone gets hurt. We have excellent callers and many realize the importance of correct teaching, but too many others have failed.

ABOUT VOX SALTATORIS

Thoughts, ideas, and comments from square dancers appear in this feature. Letters to the editor which may be too long to use in that section, short articles, and occasionally a reprint from another publication are included. Our main interest is in those subjects that present the positive side of square dancing, that are important to the activity and that are of interest to other dancers.

25 Years Ago in Round Dancing

WE ARE OBSERVING a period of nostalgia and we've seen this reflected in dress and hair styles and even in music. People are remembering how great the big bands were and the joy of dancing to the sounds and rhythms they produced. Young people are discovering that it's fun to dance close to one's partner, blending their steps rather than doing a solo dance.

Last month we brought you cues to two dances as they were written up back in 1949 and 1950. Just in case you'd like to have more, we're reprinting some additional old timers. The instructions are from the 1950 version of "Dancin' Around," a booklet compiled by Ginger Osgood, Virginia Anderson, and Grace Hoheisal and first printed in 1950 by Sets in Order.

We're starting off with Laces and Graces. Two records were used — Imperial 1006 with a two chord introduction and Folkraft 1047 which had no introduction. The dance starts in open position with inside hands joined, facing CCW (that's LOD).

Laces and Graces

Each starts with outside foot. Point forward, point to the side, point behind. Drop hands and pivot around on balls of feet away from partner (gent left, lady right).

Facing each other, rejoin inside hands and gent steps on right and swings left foot across, lady steps on left and swings right foot across. Repeat step-swings on opposite feet.

Join both hands and take four sliding steps to man's right (CW). Face CCW, drop outside hands and take four walking steps forward. Then repeat all from the beginning.

In open dance position, inside hands joined, take eight two-steps forward traveling in line of direction (CCW), starting on man's left,

lady's right and swinging joined hands back then forward. (In some parts of the country the hands are swung forward first.)

In closed dance position take eight two-steps turning CW and progressing CCW in circle. On last two two-steps gent may turn lady under his left arm so that at the end of the 16th measure partners are side by side with inside hands joined, ready to begin anew.

Now that you've mastered that one let's take a look at Boston Two-Step, a dance that has no less than five versions. That must have made for some confusion back when the dance was being done regularly. We're starting off with the English version; the music is Columbia DX 1191. Dancers are in open dance position, inside hands held and facing CCW.

Boston Two-Step

Starting with outside feet balance away from partner, balance toward partner. Two walking steps forward, then face each other and balance on man's left, lady's right. Turning and traveling CW, repeat all of above.

Facing partner and holding hands with arms outstretched, balance to gent's left, then to his right. Two step-closes to gent's left.

In closed dance position, four two-steps around the circle, turning CW but traveling CCW. *Note: Balance step in this English version follows the ballet pas de basque, i.e., step to outside, bring inside foot in front and momentarily put weight on it, then change full weight to outside foot. Step repeated on opposite foot.*

Northern California Version

This version was taught by a Scottish teacher who didn't quite remember the English version. The records indicated are MacGregor 1009 and Imperial 1093, both with four measure introduction. Couples are in open dance

formation, inside hands held, facing CCW.

Starting on inside feet, balance toward and then away from partner. Lady crosses in front of gent who slides to right (four steps each). Balance toward partner, balance away. Walk four steps backward.

Balance toward partner, balance away. Lady twirls to right in front of gent who slides to left. In closed dance position, three two-steps turning CW but traveling CCW and gent twirls lady on fourth measure.

Southern California Version #1

Balance away from partner, balance toward partner. Lady crosses in front of gent with four walking steps; gent walks to right with four steps.

Balance toward partner, balance away from partner. Four steps backward.



*Harmon and Betty Jorritsma —
Garden Grove, Ca.*

IF YOU WERE PRESENT at one of the past National Conventions, you might remember this mini spectacular — a replica of the world with an opening through which teen age dancers attired in native costumes of many nations emerged to the tune of "It's a Small World." This was a Jorritsma presentation, constructed, planned, and choreographed by Harmon and Betty.

In 1949 Harmon and Betty attended basic classes in rounds, squares and folk dancing in Monterey, California. In that same year, while Harmon was in the Army Intelligence Service, they had begun working with church and youth groups. As they moved from station to station (first in Manhattan, Kansas), they shared their newfound hobby — teaching and demonstrating.

They spent an enjoyable two and one half years in Germany and while there danced at the Fasching celebration. When they returned

Facing partner, holding hands, step on inside foot, swing other foot across. Repeat step-swing on outside foot.

Dropping hands and making a right-face twirl, lady crosses in front of gent with four steps (taking a very slight dip on fourth step). Gent walks across to original position.

In closed dance position take four two-steps.

Southern California Version #2

This dance followed the #1 version through the step-swings. However, instead of the right-face twirl, partners in closed dance position exchange places with four walking steps, followed by four two-steps around the circle.

Southern California Version #3

Balance away from partner, balance toward partner. Lady does left-face twirl over in front
(Please turn to page 60)

home to Terre Haute, Indiana, they taught rounds regularly. Here they pioneered the contemporary pattern dances and taught groups in Illinois as well. "It was not unusual," states Betty, "for us to travel 70 miles one way on icy roads to teach several rounds on a monthly basis."

At four of the Nationals Harmon and Betty toured with a group of teens, the Roundaleers, who featured dances choreographed for them by the Jorritsmas. They have missed very few of the Nationals since 1956 and have been on the program in teaching and cueing capacities. The Hamiltons and Manning Smiths were their earliest inspirations and have influenced their style and technique more than any other source.

Since moving to Garden Grove, California, Harmon and Betty have a weekly intermediate round dance club and they also teach and cue rounds for five square dance clubs. They work many association special dances, festivals and a number of weekends and institutes.

Harmon is a high school counselor for 600 students and an ex art teacher. Betty does substitute secretarial work in the schools and they have two teenage daughters.

As they say, "Our personal outlook for round dancing is for fun, relaxation and enjoyment. Beginners deserve a good basic class and enough cueing to help the dancers relax and enjoy dancing. Square and round dancing belong together."

• Chapter thirty-six

The Choreography Of Zero Movements

(part two)

By Bill Peters, San Jose, California

The Zero — a means of starting at a given point, going through a series of Basics and then returning the dancers to the same starting setup — has become a useful tool for the caller. Last month Bill Peters defined a zero movement and indicated how and for what purposes a caller may use a zero movement. He continued with a discussion of simple zeros and the “Flip-Flop” effect whereby the dancers do not end in the same precise geographic location. This month the subject becomes a little more complex with a look at Fractional Zeros.

What Makes a Zero a Zero?

To truly understand the nature of zero movements, a caller must first understand how any one command may, or in some cases, may not, affect three very fundamental choreographic variables: the *formation* of the square; the *rotation* (sometimes called the “sequence”) of the dancers, and the current partner *affiliation* of each individual dancer in the set. Since these are the conditions that will, at any given point in a patter dance, identify the choreographic conditions or “state” of the square, they must therefore also be considered when determining whether or not a particular combination of commands can function effectively as a zero routine.

Formation: A series of calls that does not restore the identical dancer formation that existed when the routine began cannot serve as a zero movement. A zero routine that starts from facing lines must end in facing lines; a zero that starts from a box must end in a box; and a zero that starts from a double pass thru formation must similarly end in another double pass thru arrangement. Whatever formation the dancers are in at a zero’s outset, that formation must also exist at its conclusion.

Rotation: The rotational alignment of the dancers must also be restored if a given routine is to achieve a zero outcome. In any square dance formation, the dancers are usually found to be standing in a basic 1-2-3-4 clockwise or counterclockwise sequence and, in most cases, a caller will find them arranged in one of the following four sequential or rotational conditions:

1. Men and ladies both counterclockwise
2. Men and ladies both clockwise
3. Men counterclockwise — ladies clockwise
4. Men clockwise — ladies counterclockwise

Barring the occasional use of such interesting but sequence-disrupting “special” commands as “lady number 1, chain to the right,” or “couples 1 and 2 do a right and left thru,” no other sequential alignments are possible! In order

for a particular series of commands to qualify as a zero movement, it must restore, to every dancer in the square, the precise rotational alignment that existed at the beginning of the routine.

Affiliation: When all dancers are in "home" position, the lady each man has on his right is readily identified as that man's permanent choreographic partner. However, every square dancer learns very early in the game that the term "partner," as we dance our way through a particular figure, may also be used to identify a number of different girls — that each man will probably find himself with a variety of temporary partners as the figure progresses from one command to the next. This constant and seemingly unpredictable changing of partners during a patter routine is an important characteristic of modern square dance choreography and the temporary association or *affiliation* of each man in the square with his partner-of-the-moment represents still another critical, and somewhat more complex, choreographic variable. A caller must therefore be able to contend not only with changes in the dancers' formation, and with changes in their rotation, but with changes in their temporary partner affiliation as well. In the vast majority of cases, one of the following eight different partner-pairing conditions will be found to exist at any given point in a patter figure:

"Constant" Partner Alignments:

1. All four men with original partners
2. All four men with original corners
3. All four men with original opposite ladies
4. All four men with original right-hand ladies

"Mixed" Partner Alignments:

5. Head men (outsides) with partners;
Side men (insides) with opposite ladies
6. Head men (outside) with opposite ladies;
Side men (insides) with partners
7. Head men (outsides) with corners;
Side men (insides) with right-hand ladies
8. Head men (outsides) with right-hand ladies;
Side men (insides) with corners

Here again, if we bar the use of "special" or sequence-disrupting commands, no other partner affiliations are possible and it is, of course, absolutely necessary for a zero movement to always bring the dancers back to the exact same partner-pairing arrangement that was in effect at the time the movement was called.

To sum up: While it is not necessary for a zero routine to bring the dancers back to the exact same physical spot they were in when the movement began, it is essential for a zero movement to restore, with 100% accuracy, the dancers' original choreographic condition as it is measured in terms of the three all-important choreographic variables described above. For it is they — and nothing else — that really make a zero a zero. Any routine that successfully re-establishes the identical formation, rotation and partner affiliation conditions that existed at the time the movement was called can be used as a zero, and any routine that produces even the slightest deviation from their initial choreographic "state," cannot. It is that simple!

Fractional Zeros

The term "Fractional Zeros" identifies an entire family of zero-type actions in which a given series of commands must be repeated — one or more times — in order to achieve the desired zero effect. Some routines must be called twice in order to zero out; they are called "One-Half Zeros." Other routines must be called

CHART NO. 1	From Facing Line Formations: (Girl on Man's Right)	From Box Formations: (Girl on Man's Right)
1/2 ZEROS (Call them two times)	<ol style="list-style-type: none"> 1. Spin the top, boys run Wheel and deal, sweep 1/4 2. Pass thru, wheel and deal Centers star thru, cross trail Go round one, line up four 	<ol style="list-style-type: none"> 1. Square thru 3/4 Trade by 2. Double swing thru All eight circulate
1/3 ZEROS (Call them three times)	<ol style="list-style-type: none"> 1. Pass thru, wheel and deal Double pass thru Centers in — cast off 3/4 2. Spin the top, centers run Tag the line — in 	<ol style="list-style-type: none"> 1. Swing thru, centers run Tag the line — In Square thru, trade by 2. Swing thru, eight circulate Cast off 3/4
1/4 ZEROS (Call them four times)	<ol style="list-style-type: none"> 1. Spin the top, girls circulate Boys trade, boys run Bend the line 2. Curlique Single file circulate Boys run, slide thru 	<ol style="list-style-type: none"> 1. Swing thru, girls circulate Boys run Wheel and deal 2. Spin chain thru Girls circulate, boys run Wheel and deal

three times before achieving a zero condition, and they are called "One-Third Zeros." And there are some routines that must be called a total of four times before they reach a zero state; such routines are known as "One-Quarter Zeros."* Note the examples in the chart above.

* For the really serious student of square dance choreography, it is even possible to identify 1/6th and 1/12th zero combinations. From a parallel ocean wave formation, the following routine is a 1/6th zero: "Ends circulate and cast off 3/4"; and from parallel waves with Head couples as wave centers, the following combination is a 1/12th zero: "Swing thru, head men run, tag the line-zig zag."

Editor's Note: This chapter by Bill Peters will be concluded next month. Of all sections of the text it will perhaps be the most complex. It represents a phase of the study of calling which will appeal to a certain audience of callers and specially involved dancers. A knowledge of this specialized material is not to be considered as a prime requisite for today's callers. The ability to please dancers may be accomplished without benefit of some of the more studious phases of calling. It is possible to thoroughly understand all that has been written in this installment and be anything but a successful caller.



Friendship and cooperation—the true basis of square dancing—was clearly demonstrated by this group of Chinese and Americans in Taiwan. Photo by Ray Veronda.

The Republic of China a New Beginning

THE DING HAO SQUARE DANCE CLUB of Taipei, Taiwan, Republic of China, has been graduating small classes for the past six years. The normal length of time the dancers spend with the club after graduation is from nine months to one year before they return to the United States for a new assignment. By necessity this has kept the club small in size. But a new dimension has been added which may enable the club to grow.

Last fall a new set of lessons was offered to the Americans and for the first time the Chinese were actively recruited. The result was three squares of Americans and two squares of Chinese and from the very first open house until graduation some 12 weeks later, both the Americans and the Chinese, in a true spirit of friendship and cooperation, actively participated and completed the lessons.

Of particular significance was the fact that this is the first time that square dancing was introduced to the Chinese. This presented club caller Captain Patrick Demerath some unique and amusing problems. The language barrier was always present. Some of the Chinese spoke no English, other Chinese who spoke some English tried to translate. However, as square dancing was new to the Chinese, translation was often very ineffectual, since the translators didn't fully understand a particular maneuver well enough to translate it clearly. Compounding the problem is the fact that some of the Chinese did not understand Taiwanese, and some of the Taiwanese did not

understand Chinese. As a result some translations went from English to Chinese to Taiwanese and even to Japanese.

In this case the only answer was to learn by demonstration. Club members and some of the students demonstrated the maneuver four or five times. The students would suddenly get a glow of understanding in their eyes and often on the first attempt the maneuver would be perfect. This was a class with a minimum of talking and a maximum of doing which, no doubt, led to the success of the class and the fact that almost all who started the lessons completed them.

Another amusing problem was the fact that the Chinese were very timid when it came to asking someone other than their wives to dance. Because of this the Chinese were the last to get on the floor and usually ended up in the back two squares without any Americans to help them. Some of the Americans were still somewhat hesitant in getting up themselves and so all were asked to get up on the floor as soon as the music started. The next time the music started it looked like a foot race of 40 people to the caller's table. Putting all dancers into a ring, having them circle to a left allemande and right and left grand and promenade into squares broke the ice and resulted in a good mixture of all the students.

The work, fun, and challenge were never the least bit discouraging to the participants. Unique language problems were converted
(Please turn to page 62)

SQUARE DANCE DIARY *by a square dancer*



There are dancer association meetings, caller association meetings and even the National Square Dance Convention. But you'll find a few challenges not experienced by the others at

THE CALLERS' CONVENTION

"... GOOD IDEA, BUT ALL THESE CALLERS HAVE FORGOTTEN HOW TO DANCE..."

"...NOW, THIS DEVICE WILL PROVIDE 24 HOURS OF DANCER-MOVIES FOR THE CALLER WHO WANTS TO PRACTICE..."

We invite you to send in your suggestion for a scene in the Square Dance Diary.





HOW WE DANCE

STAR THRU and

THE "TURN UNDER" FAMILY which consists of Box the Gnat, Swat the Flea, Frontier Whirl, California Twirl, Curlique and several others, represents a point in square dancing where each dancer needs to be indoctrinated in considerate dancing. Whenever one of these movements occurs there is a tendency to rush, sometimes to yank and jerk or pull. Often a

LEFT STAR THRU

lady dancer will blame movements of this type for mussed up hairdos and bruises. Once these basics have been understood and practiced they can become extremely comfortable and among the most satisfying of the fundamentals.

We have taken the Star Thru as a good example and we draw your attention in particular to the use of handholds that are not *grips*, but which provide a point of stability for the lady dancer. Timing is another vital lesson to be pointed out, and while the Star Thru *might* be done in fewer steps, we're suggesting that for comfort it be done in 4 beats of the music.

Although this movement is done by two individuals, a man and a lady, we are showing it from the setup of two facing couples. On the call to Star Thru, each man raises his right hand slightly forward and at about forehead height. This is an adjustable point and a tall man dancing with a short girl will tend to





lower his hand to compensate. The ladies extend their left hand slightly forward and palm to palm, fingers up and each dancer has made contact with the person he will be working with (1).

As the touching hands are raised the man will begin to move forward and around the lady (2) as the lady in 4 short walking steps moves under the hands and turns to face the other couple (3). The hands are lowered on the last step and each of the dancers, now with a new partner, has switched his facing position 90° (4).

Occasionally a caller will tell you to do a Double Star Thru. This simply means that you will follow up your Star Thru and, using your next free hand, do a Left Star Thru with the one you face.

Continuing on from the completion of the Star Thru (4) each of the men will extend his left hand forward approximately at fore-

head height. Each of the ladies will extend her right hand, palm to palm, fingers up, with the man in front of her (5).

Now, as the men move forward and around in 4 steps (6) the ladies will move in a 4-step right face turn under the touching hands (7) and the dancers will end the movement on the 4th count by bringing their joined hands down (8).

A good dancer will discover that, by practicing movements of this type between dance meetings, a Star Thru or a Double Star Thru can become a comfortable, flowing basic.

A good point to remember is that a rough dancer is often one who is not sure of himself and does not know what is expected of him in a call of this type.



24th NATIONAL

KANSAS CITY, MO.



SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1975

WE, AND THE PEOPLE IN CHARGE of planning for the 24th National Convention slated for Kansas City in June, hope you have already registered. If you haven't you just may be missing the vacation of your life.

Round Dancing

There will be round dance workshops, clinics, panels and lots of good dancing at the 24th. In addition, three afterparties are being planned for the enjoyment of all attendees at the National. They will be held Thursday, Friday and Saturday nights starting at 11 pm. Featuring skits, exhibitions and dancing, the parties will be held in the beautiful Grand Room of the Hotel Muehlebach. Frank and Ruth Lanning, Directors of Afterparties, extend a great big welcome to all round dancers to join in these gala festivities.

And be sure to arrive early for the National so you can also enjoy the exciting Trail End round dance party on Wednesday, June 25, starting at 8 pm. This will be held at the same location and Directors Dean and Carol Stamm are planning a great party.

Square Dancing

All levels of square dancing will be provided for at the National, so you're sure to find the dancing that best suits you. Lots of callers have already registered and will appear on the program. Of course, there will be workshops, panels and clinics all designed for your pleasure. Afterparties, exhibitions, the Showcase of Ideas and, of course, a fashion show are also on the program.

A complete schedule of events for the young dancers and for singles has been arranged and those who enjoy contra dancing will find that this phase of the square dance activity has not been overlooked.

If you don't want to miss out on any of these "goodies" be sure to register for the 24th National. You'll find a pre-registration and housing reservation form in the center of your January, 1975 issue of SQUARE DANCING magazine or you may write to Advance Registration Director, P. O. Box 11657, Kansas City, Missouri 64138. The most important thing is to do it NOW!

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ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Netherlands

April 25, 26 and 27 will see the Tulip Twirlers hosting the European Dancers and Callers Spring Jamboree in Haarlem. For the first time Holland will hold this annual event with dancers coming from Belgium and Germany as well as other nearby countries. With the tulip season at the peak of its majesty, the three-day event will include an outing to view the famous flower parade on Saturday morning. A full session on rounds, squares, clinics and after parties plus live music is on the schedule. In addition free, daily baby-sitting and a nursery are available so that parents may dance to their heart's content with complete ease of mind. American, Dutch or German currency will be accepted to purchase food and ample parking is available nearby. Anyone finding themselves traveling in the Netherlands during this time will have a ball attending this Jamboree. Check in at the Flour Nederland; dance at the Delta Lloyd Sportshall in Europaweg, Haarlem.

South Dakota

An idea promoted by the Promenaders Square Dance Club of Watertown, South Dakota, may generate some ideas in your area. Last September during National Square Dance Week, this club sponsored a Square Dance Fashion Clinic. Under the leadership of Margaret Bergh and Marian Haney, ten surrounding towns responded with representatives. Much information was shared during the gathering.

Virginia

The Virginia Reelers of Charlottesville will present their 21st Annual Square Dance Festival April 5 at Henley Junior High School, near Crozet, Virginia. Featured callers for the afternoon and evening affair will be Harry McColgan, Bud Redmond and Don Williamson with Ray and Bea Dowdy conducting rounds.

Canal Zone

The 3rd Panama Square Dance Jamboree was held March 22 at the El Panama Hotel in Panama City, Republic of Panama. A continuous program began at 2 pm and lasted until midnight, with all callers on the Isthmus having a go at the mike. Clubs in the Canal Zone are the Canal Kickers, Cross Trailers, Snoopy Squares and Star in a Circle.

Kentucky

The 22nd Annual Bluegrass Hoppers Spring Festival took place March 8 at Winburn Junior High School in Lexington. Jim Coppinger called for the festival and the Bluegrass Cloggers did an exhibition for the crowd.

The 16th Annual Spring "Sweet Sixteen" Festival, sponsored by the Kentuckiana Square Dance Association, will take place April 18, 19 and 20 at the Fairgrounds Coliseum in Louisville. Callers will be Frank Bedell, Harry



The All Event badge screened and designed by Norbert Bir for the Sweet Sixteen Spring Festival in Louisville, Kentucky.

Lackey and Harper Smith, with rounds on Saturday by Wayne and Norma Wylie. There will also be three exhibition groups to perform on Saturday evening, the Kentuckiana Kloggers, Bluegrass Cloggers and a round dance exhibition group.

Georgia

The National Guard Armory in Savannah will be the site for the Port City Square Up on April 25th and 26th. For more complete details contact Mr. and Mrs. Keevil Helmly, Jr. at Rte. 4, Box 335, Savannah, Georgia 31405.

Louisiana

The Ponchatoula Square Dance Club will sponsor a square dance during the annual Strawberry Festival in Ponchatoula. The dance will be held April 5 in the St. Joseph Gymnasium with Neil Howard at the mike. This event attracts dancers from Louisiana and Mississippi, many traveling in campers to stay for the duration of the festival as there are excellent campsites in the area. Since this is the strawberry belt, flats of the delicious berries are presented to some lucky dancers as door prizes.
— *Bill and Pat Daigle*

Oklahoma

Each year on the first Saturday in April (if it is not Easter weekend) North East Oklahoma Square Dance Association sponsors a great square dance festival in the huge Assembly Center in Tulsa. This year the event is scheduled for April 5. There will be singing calls and patter calls in the main arena on the ground floor where literally thousands dance continuously. While these are swingin' and whirlin', there will be challenge dancing, teen dancing and an all singing call hall — all going simultaneously on four floors. Work started on this event the first part of October. Area dancers are proud of their festival and feel it is equalled only by the National Convention each year. — *Pat and Milly Patterson*

Australia

The Victorian Square Dance Association went all out to promote Square Dance Week with demonstrations in shopping centers and culminated the activities with a big dance on Sunday, October 5. There were 100 beginners at the dance which, together with radio pub-

licity, was the highlight of the square dance year. Since the inception of International Square Dance Week the association has sponsored this dance and the area looks forward to a bright future for square dancing.

Florida

The Sunshine Cloggers of Orlando are working hard to raise funds to send 32 of their members to the National Convention in Kansas City for the purpose of representing the Central Florida area. They have full support of the local association and federation and benefit dances and exhibitions has them well on their way. Watch for their bright yellow and orange outfits in Kansas City.

Texas

The Lubbock Area Square and Round Dance Federation presents its annual Spring Festival April 4 and 5 at the Fair Park Coliseum in Lubbock. Callers will be Beryl Main and Harry Lackey. Rounds will be directed by Manning and Nita Smith. There will be a square dance nightly, square and round dance workshops and afterparties. A complete square dance ensemble for a lady and a western suit and boots for a man will be awarded to two lucky dancers.

Arkansas

The Marble Falls Convention Center will be the location for the Smith Brothers Institute April 26 and 27. This facility is located seven miles south of Harrison. Callers will be Harper and Raymond Smith and Dick Bass. Marvin and Kay White will conduct the rounds.

England

If you are planning a trip to England this coming summer, why not try to be there July 18, 19 and 20 for the Summer Jamboree. The event will be held at Alexandra Palace in London. The Palace and surrounding park area have been the scene of many historic happenings. Those in charge promise a great weekend of square dancing. Accommodation and camping details are available from Ian Allan Travel, Terminal House, Shepperton, Middlesex TW17 8AS, England. For registration information write Mrs. G. K. Clift, 68 Denbigh Drive, Hayes, Middlesex UB3 1QF, England.

Kansas

The Southwest Kansas Square Dance Festival will celebrate the 25th annual event April 4 and 5 with Frank Lane as feature caller and Frank and Ruth Lanning as round dance in-

structors. Area callers will be on the Saturday night program with Frank Lane as M.C. The Lamar Dudes and Dames will provide special entertainment for the event.

Virginia

Callers Chuck Stinchcomb, Sparky Carlton, Sonny Bess, Harry Hise and Ron and Carolyn Hankey provided the program of squares and rounds for the Grand Promenade Round and Square Dance Festival at Bridgewater on March 22.

California

Valley Associated Square Dancers are considering furnishing via their respective clubs the Sets in Order American Square Dance Society Basic 50 and/or Extended Basics Handbooks to all new dancers. For their Annual Squar-Rama '75, which was held in Fresno in February, this group programmed for college credit the Ruff-Murtha Teaching Method. Bob Ruff and Jack Murtha presented a teaching seminar at the festival.

Hosted by the California State Square Dance Council, the State Square Dance Convention will be held April 4, 5, and 6 at the Convention Center in Sacramento. A complete convention program — from square and round dancing to Education, Youth, Fashion Show, Sewing Panel and Fashion Ideas, Exhibitions and Exhibition Booths — is planned.

Maryland

The 6th Annual Cumberland Spring Festival sponsored by the Allegany Promenaders will be held April 5th at Allegany High School in Cumberland. Ralph Pavlick and Chuck Stinchcomb are the scheduled callers; rounds will be conducted by Art and Joanne Davis.

Wyoming

The Friendly Neighbors Square Dance Club of Cheyenne is presenting Cal Golden for a Sunday afternoon dance at the Recreation Center, Warren Air Force Base, Cheyenne, on April 27.

Ontario

On April 12 the Northern Ontario Square and Round Dance Association will hold its 1975 April Allemande at Chippewa Secondary School in North Bay. Callers scheduled include Stu and Wynne Robertson, Cliff Willichuk and Ian Wilson.

Tennessee

Knoxville is looking to good dancing at the Dogwood Arts Festival on April 11 and 12 at

the Jessamine Street Center. Jerry Haag, Mac Letson, and Frank and Phyl Lehnert will do the squares and rounds for the festival. The Knoxville Square Dance Association sponsors a dance every Tuesday and Saturday for square dancers and every Friday for round dancers. Club Callers are Steve Albright, Don Williamson and Ted Frye. Rounds are handled by Campbell and Genny McCord and Dick and Pat Whaley. About eight traveling callers are booked at Jessamine during the year. Parties and special dances are planned by Chairmen Mary Francis and David Grooms.

Ohio

On Saturday, April 19, the Akron Area Spring Festival will be held at Memorial Hall, Akron University. Callers will be Beryl Main, Roger Chapman, Jack Hague and Vince Di-Caudo. Irv and Betty Easterday will conduct round dancing.

South Carolina

Dancers in the Myrtle Beach area currently hold a Spring Festival (this year it was held March 14 and 15) and a festival in September which is called the Myrtle Beach Square Dance Festival. The September Festival has attracted the largest number of square dancers ever to gather together in South Carolina.

New Jersey

Guest callers at the Hayloft, Asbury Park, were: March 1, Kerry Stutzman, March 15, Sue Watson and Clint McLean, and March 22, Al Brundage. — Sylvia Keleigh

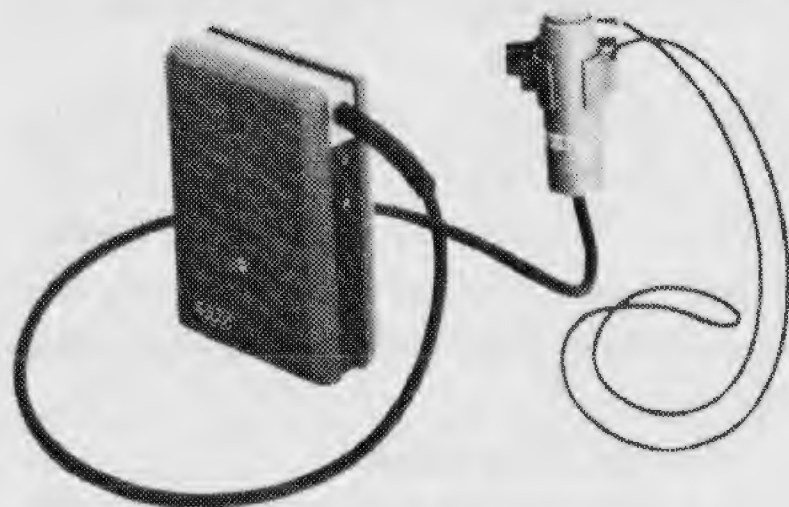
Oregon

The Pear Blossom Festival is scheduled for April 11 and 12 in Medford. Don Franklin will call the Saturday evening dance.

Michigan

The West Ottawa High School Gym in Holland will be the locale for the 16th Tulip Time Festival Square Dance on May 17th. Featured will be Cal Golden on squares, Walt and Mary Wiewiora in charge of rounds, and an exhibition dance with the "Wooden Shoe Klompen Dancers." For more information write Holland Tulip Time Festival, Inc., Civic Center, 150 W. 8th Street, Holland, Michigan 49423.

Northwest Michigan Square Dance Council is presenting the 20th Annual Festival May 9th to 11th. All dances will be held at the High School Gym in Traverse City. Ron Schneider and Bob Yerington will call.

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April, 1975

SPRINGTIME IN THE ROCKIES! What could be more pleasant? Well, come along with us, enjoy the beauties of this section of our nation and do a little square dancing, too. We'll be stopping off at Boulder, Colorado, to dance with Don Tennant and Don will call some of his favorite material. Remember, these are not necessarily original calls, just some of the combinations Don enjoys calling.

Heads square thru
Do sa do to ocean wave
Recycle
Single circle to ocean wave
Men trade
Men run
Couples circulate
Wheel and deal
Do sa do to ocean wave
Recycle
Allemande left

(70)
Heads star right
Come back by the left
Pick up the corner
Star promenade
Back out and circle
Four men square thru
Star thru
Substitute
Bend the line
Turn thru
Centers arch
Ends turn in
Square thru three quarters
Left allemande

(65)
Four ladies chain
Head ladies chain right
Number one couple promenade one half
Squeeze in between number three
Cast off three quarters
Pass thru
Promenade one quarter
Squeeze in between sides
Cast off three quarters
Pass thru
Wheel and deal
Centers square thru three quarters
Allemande left

Heads curlique
Men run
Spin chain thru
Girls U turn back
Couples circulate
Wheel and deal
Swing thru
Spin chain thru
Men U turn back
Couples circulate
Wheel and deal
Swing thru
Right and left thru
Dive thru
Pass thru
Slide thru (twice)
Allemande left

(59)
Sides lead right
Circle four to a line
Pass thru
Men run to ocean wave
Swing thru
Men trade
Girls trade
Centers trade
Men run
Right and left thru
Star thru
Pass thru
Allemande left

(59)
Heads lead right
Circle four to a line
Pass thru
Men run to ocean wave
Centers trade
Swing thru
Right and left grand

Heads flutter wheel
Sweep one quarter
Pass thru
Curlique
Walk and dodge
Men run to ocean wave
Swing thru
Men trade
Girls trade
Swing thru
Men run
Pass thru
Wheel and deal
Centers pass thru
Left allemande

Heads square thru three quarters
 Separate go round one
 Line of four pass thru
 Wheel and deal
 Girls turn thru
 Men courtesy turn the girls
 Flutter wheel
 Sweep one quarter
 Square thru three quarters
 Trade by
 Allemande left

(45)

Heads square thru
 Square thru the outside two
 Bend the line
 Square thru
 Centers square thru
 Everybody U turn back
 Circle eight
 Rollaway with half sashay
 Left allemande



**DON
 TENNANT**

Having grown up on a ranch in Wyoming, Don Tennant has been exposed to square dancing all of his life. In his younger days he traveled to a ranch home in the area and danced all night to a fiddle, banjo, guitar and piano. Don called this type of square dances for many years before his exposure to modern square dancing in 1960. Driving 80 miles to beginner lessons conducted by Jerry and Sox Loudon and Bob Parrish seemed very natural to Don and his wife, Loydeen. After several weeks the callers gave Don some records and the Tennants began to teach people in their own area around Bairoil, Wyoming. Don would teach on Monday nights the material he had learned on Thursday. As Don says, "This is not the prescribed nor preferred training for new callers but we loved it and our faithful dancers learned along with us." Following a move to Boulder, Colorado, the Tennants began teach-

ing and calling in earnest and Don calls regularly for four clubs in the area, teaches classes for two clubs, and has a workshop group. Loydeen is Don's right arm, keeping dates and times straight, being a "sound technician" and a good public relations expert. They have four children who are all square dancers and the two older boys have done some calling. Don and Loydeen both have full time jobs on the side, which they enjoy, but they feel very fortunate to be involved in the fascinating recreation called square dancing.

(75)

Heads square thru
 Swing thru
 Men run
 Tag the line in
 Turn thru
 Tag the line right
 Wheel and deal
 Half square thru
 Tag the line
 Outside two U turn back
 Left allemande

MIND BENDER

By Jim Davis, Kent, Washington

Four ladies chain across
 Heads flutter wheel
 Square thru, star thru
 Make a line of four
 Curlique, coordinate
 Bend the line, star thru
 Dive thru, right and left thru
 Pass thru, two ladies chain
 Centers partner trade
 Swing thru, box the gnat
 Right and left thru
 Two ladies chain, flutter wheel
 Pass thru, do sa do to wave
 Spin chain thru
 Girls circulate, boys trade
 Right and left grand

STEP ALONG (53)

By Bruce Welsh, New Orleans, Louisiana

Walk all around the left hand lady
 Turn partner left
 Four ladies star straight across
 Turn opposite left to an allemande thar
 Men back up, swing half by the left
 Girls star across
 Turn by the left
 Men in the middle, make another star
 Slip the clutch, left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

COUNT THOSE BASICS (47)

By Darrell Hedgecock, San Jose, California

Four ladies grand chain
Sides right and left thru
Heads promenade halfway
Down the middle, square thru
Star thru, right and left thru
Pass thru, bend the line
Star thru, dive thru
Square thru three hands
Allemande left, weave the ring
Promenade, heads wheel around
Ends star thru
Centers box the gnat hang on
Right and left thru
Heads square thru
Box the gnat hang on
Right and left grand
Twirl, promenade

The following two routines were written by
Bill Armstrong, Los Angeles, California.

(62)

Heads swing thru, half swing thru
Right and left thru
Star thru, pass thru
Circle four to a line
Pass thru, wheel and deal
Centers swing thru, half swing thru
Right and left thru a full turn
Left allemande

(36)

Number one couple lead right
Circle to a line
Move into the middle and bend the line
Right and left thru
Dive thru, right and left thru
Dive thru, lead to the right
Circle four one full turn
Right and left thru, cross trail
Left allemande

Try these three breaks by Gene McCullough,
Oxon Hill, Maryland.

Sides square thru, swing thru
Girls fold, peel off
Couples scoot back, couples trade
Wheel and deal, left allemande

Heads fan thru and cloverleaf
Squeeze in to a line of four
Everybody star thru, double pass thru
First go left and next right
Pass thru, partner tag
Trade by, curlique
Boys run, partner trade
Cross trail, left allemande

Heads square thru, spin chain thru
Girls turn back, couples circulate
Bend the line, barge thru
Square thru three quarters to a
Left allemande

FRIENDSHIP

By Martin Mallard, Saskatoon, Sask., Canada

Heads promenade halfway
Right and left thru
Flutter wheel, pass thru
Around one line of four
Centers box the gnat
Everyone right and left thru
Square thru, trade by
Square thru, partner trade
Right and left thru
Dixie style to an ocean wave
All eight circulate, left swing thru
Girls trade, girls run
Bend the line, pass thru
Bend the line, slide thru
Pass thru, left allemande

GIRLS RUN

By Ed Fraidenburg, Midland, Michigan

Heads square thru
Do sa do to an ocean wave
Cast off three quarters
Scoot back, girls run
Star thru, trade by
Do sa do to an ocean wave
Cast off three quarters
Scoot back, girls run
Star thru, trade by
Left allemande

SINGING CALL

OLD MONTEREY

By Dave Taylor, Naperville, Illinois

Record: Blue Star #1999, Flip Instrumental
with Dave Taylor

OPENER, MIDDLE BREAK, ENDING
Four ladies chain across then rollaway
Join hands and circle left to old Monterey
Allemande left that corner girl
Gonna do an allemande thar
You go right and left
Hang on tight man you've got a star
Shoot that star go all the way around
To the corner do sa do and
You come back one swing your own
Promenade you know your indiscreet heart
Goes dancing with that sweetheart
That you met in old Monterey
FIGURE:
Head two couples square thru to old Mexico
When you meet your corner do sa do
Along the alamo slide thru
Then do a curlique cast off three quarters
Then do a right and left thru
Now turn the girl around
Slide thru to the corner swing
Swing that lovely corner
Then you promenade that ring
Your indiscreet heart
Goes dancing with that sweetheart
That you met in old Mexico
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

ROUND DANCES

RHUMBA BASICO — Hi-Hat 932

Choreographers: Norman and Gladys Cook

Comment: Easy rhumba routine. This would be excellent to use as an introduction to basic rhumba steps for beginners.

INTRODUCTION

- 1-4 CLOSED Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;

PART A

- 1-4 (Box) Side, Close, Fwd, —; Side, Close, Back, —; (Lady Under) Side, Close, Fwd, —; (Around to Face) Side, Close, Back, —;

- 5-8 Turn to SEMI-CLOSED Rock Back, Rec, Close to Face, —; LEFT-OPEN Rock Back, Rec, Face, —; CLOSED Side, Close, Side, Touch; Side, Close, Side, Touch blend to BUTTERFLY facing WALL;

- 9-12 Side, Behind, Side to LEFT-OPEN, —; Back, Side, Thru to OPEN facing LOD, —; Circle Away, 2, 3, —; Together, 2, 3 to BUTTERFLY facing WALL, —;

- 13-16 Repeat action meas 9-12 Part A:

PART B

- 1-4 Vine, 2, 3, Touch; (Rev Twirl) Vine, 2, 3, Touch start blend to SOMBRERO; Wheel, 2, 3, —; Wheel, 2, 3 to face WALL, —;

- 5-9 NO HANDS (Chase) Back In, 2, 3, —; (W Turn) Back, 2, 3/Check, —; (Chase Out) Fwd, 2, 3, —; (W Turn) Fwd, 2, 3 to CLOSED face WALL, —;

SEQUENCE: Intro — A — B — A — B — A plus Ending.

Ending:

- 1-2 CLOSED Side, Close, Side, Close; Apart, —, Point, —;

MELANCHOLY BABY — Hi-Hat 932

Choreographers: Joe and Opal Cohen

Comment: Peppy recording of the old standard tune. Dance is a low intermediate two-step.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

PART A

- 1-4 Fwd, —, Manuv to CLOSED facing RLOD, —; Pivot, —, 2 to SEMI-CLOSED, —; Fwd, —, Manuv to CLOSED facing RLOD, —; Pivot, —, 2 to SEMI-CLOSED, —;

- 5-8 HALF OPEN Fwd, —, W Cross to LEFT HALF OPEN, —; Fwd, —, Fwd, —; W Cross to HALF OPEN, —, Fwd, —; Fwd, —, Pickup to CLOSED facing LOD, —;

- 9-12 Strolling Vine Turn L $\frac{1}{4}$, —, Side, —; Behind, —, Turn R $\frac{1}{4}$, —; Side, —, Behind, —; Side, —, Fwd to CLOSED, —;

- 13-16 Fwd, —, BANJO Check, —; (Fishtail)

Cross, —, Side, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;

PART B

- 17-20 Blend to SEMI-CLOSED facing COH Walk In, —, 2, —; Turn to REV SEMI-CLOSED, —, Point to Wall, —; Walk Out, —, 2, —; Face in CLOSED, —, Touch, —;

- 21-24 Turn L $\frac{1}{4}$, —, Side, —; Back, —, Back, —; Turn L $\frac{1}{4}$, —, Side, —; Back, —, Back, —;

- 25-28 Side, Recov, Cross to SIDECAR, —; Side, Recov, Cross to BANJO, —; Blend to CLOSED Walk Fwd, —, 2, —; 3, —, 4 to face WALL in CLOSED, —;

- 29-32 Side, Close, Side, —; Fwd to BANJO, —, Recov to CLOSED, —; Side, Close, Side, —; Fwd to SIDECAR, —, Recov to SEMI-CLOSED facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 Vine/Twirl, —, 2, —; Acknowledge

RHUMBA GUITAR — Grenn 14206

Choreographers: Paul and Laura Merola

Comment: Good rhumba music. A four-part routine for the experienced dancer.

INTRODUCTION

- 1-4 CLOSED facing LOD Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;

PART ONE

- 1-4 (Box) Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Fwd (Lady Under to LEFT-OPEN), —; Side, Close, Back (Lady Arnd), —;

- 5-8 Side, Close, Fwd (Lady Arnd), —; Wheel $\frac{1}{4}$ (Lady Arnd), 2, 3, —; Wheel $\frac{1}{4}$ (Lady Under), 2, 3, —; In Place (Lady Turn), 2, 3, to CLOSED facing RLOD, —;

PART TWO

- 1-4 Fwd, 2, 3, —; Fwd, 2, 3, —; Fwd/Check, Rec, Close to LEFT-OPEN, —; Apart, 2, 3, —;

- 5-8 (Change Places) Vine, 2, 3, —; Turn RF (Lady Free LF Spin), 2, 3 to BANJO facing COH and LOD, —; Fwd, Side, Back facing LOD, —; Back, Side, Fwd in BANJO facing WALL, —;

PART THREE

- 1-4 (Hover) Fwd, Side, Rec to SEMI-CLOSED, —; Thru, —, Dip (Lady Turn to BANJO), —; Rec/Touch, —, Back, Back; Back/Flick (Lady Flare), —, Thru to SEMI-CLOSED, —;

- 5-8 Side, Behind, Side, —; Thru, Side, Behind to LEFT-OPEN facing RLOD, —; Rec, Side, Behind to SEMI-CLOSED facing LOD, —; In Place (Lady Under), 2, 3 to CLOSED, —;

PART FOUR

- 1-4 Side, Close, Fwd, —; Turn R, 2, 3 to LEFT-OPEN facing RLOD, —; In Place (Lady Arnd), 2, 3, —; Man Under, 2, 3, —;

- 5-8 Lady Under, 2, 3, —; Man Under, 2, 3, —; In Place (Lady Under), 2, 3, —;

In Place, 2, 3 to CLOSED facing LOD, —;
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

1-6 CLOSED Fwd, 2, 3, —; Fwd, 2, 3, —;
 Side, Close, Side, Touch; Side, Close,
 Side, Touch; Apart, Touch, Together to
 CLOSED, Touch; Corte (very slowly),
 —, Twist, —;

SLEEPY TIME GAL — Grenn 14206

Choreographers: Lloyd and Maizie Poole

Comment: A re-release of the ever popular easy
 level two-step of several years ago. We are
 including the write-up for those newer danc-
 ers and teachers who may never have danced
 the routine.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Touch, —;
 Together to SEMI-CLOSED facing LOD,
 —, Touch, —;

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Turn
 Away, 2, 3, Swing; Together, 2, 3,
 Touch to BUTTERFLY BANJO;
 5-8 Banjo Around, 2, 3, —; Change Sides,
 2, 3, —; Side, Touch, Side, Touch;
 Twirl, —, 2 to SEMI-CLOSED, —;
 9-12 Repeat action meas 1-4;
 13-16 Repeat action meas 5-8 end in LOOSE
 CLOSED facing WALL;
 17-20 Side, Close, Cross, —; Side, Close,
 Cross, —; Two-Step Turn; Two-Step
 Turn;
 21-24 Repeat action meas 17-20;
 25-28 Side, Behind, Side, Front; Walk, —, 2,
 —; Side, Behind, Side, Front; Walk, —,
 2, —;
 29-32 SEMI-CLOSED Fwd Two-Step; Fwd Two-
 Step; Twirl, —, 2, —; Fwd, —, 2 to
 SEMI-CLOSED facing LOD, —;

SEQUENCE: Dance goes thru three times. Last
 time thru do the twirl meas 31 then step
 apart and acknowledge.

HOW MANY HEARTS — Hi-Hat 933

Choreographers: Lou and Pat Barbee

Comment: Excellent music with a slight coun-
 try flavor. Easy waltz.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point,
 —; Together to SEMI-CLOSED, Touch, —;

DANCE

1-4 Fwd Waltz; Manuv face RLOD, 2, 3;
 (R) Turn Waltz; (R) Turn Waltz to SEMI-
 CLOSED;
 5-8 Fwd Waltz; Fwd Pickup to CLOSED, 2,
 3; (L) Turn Waltz; (L) Turn Waltz to
 CLOSED facing WALL;
 9-12 Fwd, Side, Close; Cross Thru, Side,
 Close; Solo Roll LOD, 2, 3; Cross Thru,
 Side, Close to CLOSED facing WALL;
 13-16 Vine, 2, 3; Manuv face RLOD, 2, 3;
 Pivot, 2, 3 to SEMI-CLOSED; Thru/
 Face, Side, Close to BUTTERFLY facing
 WALL;
 17-20 Waltz Balance L; Rev Twirl to LEFT-

OPEN, 2, 3; Twinkle Thru, 2, 3 to OPEN
 facing LOD; Twinkle to CLOSED facing
 WALL, 2, 3;

21-24 Dip Back, —, —; Manuv face RLOD, 2,
 3; (R) Waltz Turn; (R) Waltz Turn to
 BUTTERFLY facing WALL;

25-28 Waltz Balance L; Rev Twirl to LEFT-
 OPEN, 2, 3; Twinkle Thru to OPEN fac-
 ing LOD; Twinkle to CLOSED facing
 WALL, 2, 3;

29-32 Dip Back, —, —; Manuv, 2, 3; (R) Waltz
 Turn; (R) Waltz Turn to SEMI-CLOSED
 facing LOD;

SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

1-3 Twirl LOD, 2, 3; SEMI-CLOSED Thru/
 Face, Side, Close; Apart, Point, —;

THAT'S MY BABY — Hi-Hat 933

Choreographers: Dorothy and Ian Hay

Comment: Lively music in the style of the
 "Roarin' Twenties." Dance is not difficult but
 is fast moving with "Charleston" styling.

INTRODUCTION

1-6 OPEN facing LOD Wait; Wait; Fwd Two-
 Step; Fwd Two-Step; (Small Circle)
 Away, —, 2, —; Together to LOOSE
 CLOSED facing WALL, —, 2, —;

DANCE

1-4 Fwd, —, Point Fwd, —; Back, —, Point
 Back, —; (Hitch) Fwd, Close, Back, —;
 (Scissors) Side, Close, Cross to BANJO,
 —;
 5-8 Fwd, Lock, Fwd, Lock; Walk, —, 2, —;
 Blend to CLOSED Turn Two-Step; Turn
 Two-Step to OPEN-FACING M face
 WALL;
 9-12 Turn Diag Away, —, Cross Kick, —;
 Turn Diag LEFT-OPEN, —, Cross Kick,
 —; Blend BUTTERFLY facing WALL Side,
 Close, Side, Touch; (Scissors) Side,
 Close, Thru to OPEN facing LOD, —;
 13-16 Fwd Two-Step; Fwd Two-Step blend
 BUTTERFLY facing WALL; Vine, 2, 3, 4;
 Side, Draw, Close to CLOSED facing
 WALL, —;
 17-20 Side, Close, Fwd, —; Point Fwd, —,
 Point Back, —; (Scissors) Side, Close,
 Thru to SEMI-CLOSED facing LOD, —;
 Point Fwd, —, Point Back, —;
 21-24 (Small Circle) Away, —, 2, —; Together
 to face No Hands, —, 2, —; Step Apart,
 —, Point Fwd, —; Step Back, —, Point
 Back, —;
 25-32 Repeat action meas 9-16 except end in
 LOOSE CLOSED facing WALL;
 SEQUENCE: Dance goes thru twice plus Meas
 1-8 and Ending.
 Ending:
 1-2 Twirl, —, 2, —; Apart, —, Point, —;

Record companies whose records are not
 reviewed in this section are invited to send in
two records and cue sheets for your current
 releases and we'll try to include them.

BETCHA

By Ed Curran, West Palm Beach, Florida

Heads flutter wheel
Square thru and circle to a line
Square thru three quarters
Wheel and deal, double pass thru
Zoom, first couple left
Next right, slide thru
Pass thru, trade by
Square thru three quarters
Trade by, swing thru
Girls turn back, wheel and deal
Square thru three quarters
U turn back
Go right and left grand

RIGHT-O (65)

By Bob Wright, Sr., Alderwood Manor, Wash.

Heads star thru, pass thru
Circle four to a line
Pass thru, ends trade
Same ends run
Cast off three quarters
Pass thru, wheel and deal
Boys in front turn thru
Do a left turn thru with girls
Boys turn thru, girls trade
Left allemande

LONG GONE

By Cliff Long, Mars Hill, Maine

Heads turn thru and separate
Stand behind the sides
Double pass thru, centers in
Ends fold, swing thru
Boys run right, couples trade
Girls fold
Do an eight chain four (Turn 'em girls)
Turn thru and trade by
Right and left thru
Flutter wheel to a left allemande

CONTRA CORNER

ST. VRAIN CREEK

By Don Armstrong

Formation: 1-3-5-etc. couples active and crossed over. This dance has a double progression so each set should have an even number of couples. The crossovers at the head and foot of the set are automatic and need not be called.

Record: Any well phrased 64 count reel.

Intro — — — —, Everybody forward and back

1-8 — — — —, Corners do sa do and bow

9-16 — — — —, — — Star thru

17-24 — — Rock forward and back, — — circle four

25-32 — — — —, Full around then ladies chain

33-40 — — — —, With the music chain them back

41-48 — — — —, All pass thru and turn alone*

49-56 — — — —, Those who can right and left thru home

*The automatic crossover occurs at this point each time through the dance.

These two dances were written by Eric McCullough, Oxon Hill, Maryland. Incidentally, Eric is only fourteen.

Allemande left, allemande thar
Remake the thar, slip the clutch
Swat the flea
Change hands and box the gnat
U turn back, left allemande

Heads flutter wheel and
Sweep one quarter
Everyone do a partner tag
Centers partner trade
While the others U turn back
Lines pass thru to a
Left allemande

TOBA

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads swing thru and spin the top
Step ahead and split those two
Around one to a line of four
Star thru and California twirl
Square thru three hands and trade by
Swing thru and curlique
Boys run and reverse flutter wheel
Square thru four hands and trade by
With the outside two, spin the top and
One quarter more and curlique
Boys run and right and left thru and
One quarter more, couples circulate
Wheel and deal, dive thru
Pass thru, left allemande

SINGING CALL

I WISH I LOVED YOU BETTER

By Art Springer, Tampa, Florida

Record: Lightning S #5028, Flip Instrumental
with Art Springer

OPENER, MIDDLE BREAK, ENDING

Circle left

Back in the younger days when I was running
wild

Looking at the world thru the eyes of a child

Left allemande the corner

Turn partner by the right left allemande

Then you're going to weave that ring

I wished that I had loved you better

Swing your girl and promenade

If I could see you but one more time

Now that I know what love is for

FIGURE:

One and three lead to the right

Circle around that track make a line of four

Forward up and back pass thru

Wheel and deal double pass thru

First couple left next go right

Square thru you do four hands around

Swing that corner swing that girl and

Promenade if I could see you but one more time

Now that I know what love is for

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

QUARTERLY MOVEMENTS

The New Movements Committee of CALLER-LAB has selected Half Tag, Trade and Roll and Transfer the Column as the two figures to be used for mainstream workshopping for the current quarter. In their report, the Committee included these examples of the two movements. See page 10 for descriptions of the two figures.

HALF TAG, TRADE AND ROLL

Heads square thru four hands
Swing thru, boys run
Half tag, trade and roll
Right and left thru
Left allemande

Heads lead right circle to a line
Slide thru, swing thru
Half tag, trade and roll
Pass thru
Left allemande

TRANSFER THE COLUMN

Heads lead right circle to a line
Curlique, transfer the column
Swing thru, boys run right
Cross trail, left allemande

Heads lead right circle to a line
Curlique, transfer the column
Centers trade, boys run right
Left allemande

These two dances were sent to us by John Ward, Alton, Kansas.

(72)

Heads star thru then U turn back
Around the same sex do sa do
Spin chain thru, ends circulate
Spin chain thru, boys run
All cross trail thru
Left allemande

(58)

The head two couples half sashay
All join hands circle left
Men go up and back, half square thru
Do sa do to an ocean wave
Swing thru, ends circulate
Swing thru, ends circulate
Men run, left allemande

SCOOT AND FAN

By Gene Pearson, Groves, Texas

Heads square thru, swing thru
Scoot back, fan the top
Right and left thru, star thru
Square thru, bend the line
Swing thru, spin the top
Right and left thru, swing thru
Scoot back, fan the top
Right and left thru, pass thru
U turn back, pass thru
Left allemande

ALL THE JOLLY

By Johnny Hayes, Christchurch, England
Heads lead right, circle to line of four
Do sa do to an ocean wave
Spin the top
(Girls) recycle, star thru facing out
Wheel and deal
Do sa do in middle to ocean wave
Recycle, centers pass thru
Allemande left

Ray Rogers of Albuquerque, New Mexico, sends us the following figures using coordinate.

Heads square thru, star thru
Curlique, coordinate
Bend the line, star thru
Do sa do to an ocean wave
Girls circulate, right and left thru
Left allemande

Heads square thru, star thru
Curlique, coordinate
Wheel and deal, swing thru
All eight circulate, turn thru
Allemande left

Heads square thru, star thru
Curlique, coordinate
Couples circulate, wheel and deal
Right and left thru, dive thru
Do sa do to a wave, recycle
Right and left thru, zoom
Square thru three quarters
Allemande left

SINGING CALL*

IDA SWEET AS APPLE CIDER

By Marlin Hull, Burbank, California
Record: Windsor #5055, Flip Instrumental with Marlin Hull
OPENER, MIDDLE BREAK, ENDING
Four ladies chain turn the girl and then
Join hands circle left
Go walkin' round my friend
Four ladies rollaway circle left
Four ladies rollaway weave around that ring
Wind in and out till you meet your own
Do sa do and promenade
Ida I idolize ya'
Ida baby 'deed I do
FIGURE:
One and three square thru
Around the ring you go four hands around
And a right and left thru
Rollaway a half sashay
Single circle to a wave ladies trade
Ladies run right tag the line
All face right you wheel and deal
Swing the corner and promenade
Ida can't live without you
Ida baby 'deed I do
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

Here are calls using one of the CALLERLAB choices for this quarter — Half Tag, Trade and Roll by Barry Medford, Stafford, Texas, as taken from the SIOASDS Experimental Movements Premium Album for 1975.

Heads right and left thru
Roll away half sashay
Star thru, do sa do the outside two
Slide thru, spin the top
Boys run, half tag, trade, roll
Star thru, eight to the middle and back
Square thru four hands, trade by
Star thru, cross trail
Walk by partner, find your corner
Left allemande

Head ladies chain
Sides roll a half sashay
Heads star thru, pass thru
Swing thru, centers run
Half tag, trade, roll
Swing thru, boys run
Partner trade, swing thru, boys run
Half tag, trade, roll
Back out to a left allemande

Side men and the corner girl
Move eight to the middle and back
Star thru, circle four
Full turn and a little more
Ladies break to lines of four
Move up to the middle and back
Pass thru, wheel and deal
Outsides squeeze in
Eight to the middle and back
Curlique, all eight circulate
Boys run, swing thru, boys run
Wheel and deal, curlique
Check a new wave, swing thru
Centers run, half tag, trade
Roll and face 'em
Swing thru, swing thru again
Girls run, left allemande

This figure by Barry uses a full tag the line.

Heads lead right, circle to a line
Eight to the middle and back
Pass thru, full tag the line
Trade, roll, back out, pass thru
Half tag, trade, roll, swing thru
Boys run, get up to the middle and back
Cross trail, left allemande

Give these two a try by Jeanne Moody, Salinas, California.

One and three lead right circle to a line
Flutter wheel, curlique
Walk and dodge, left allemande

Heads lead right, circle to a line
Slide thru, curlique
Walk and dodge, boys run
Walk and dodge, California twirl
Cross trail, left allemande

LOOKING BACK

Have you ever thought about what was being danced twenty years ago? Well, curiosity got the better of us and we decided to check the April, 1955 issue of SQUARE DANCING (then called Sets in Order). Notice the patter in this dance written in 1955 by Bill Hansen, who now resides in Santa Barbara, California. Bill called the dance "Harlequin."

Let's have some fun, let's be a clown
Swing your honey round and round
Allemande left the left hand lass
Bow to your own but walk on past
Box the gnat with the right hand taw
Left hand once around your squaw
Ladies center stand back to back
Gents run around the outside track
All the way around but not too far
Girls turn in to a left hand star
Gents reverse on the outside ring
Twice around to your pretty little thing
Meet your honey right hand around
Back by the left all the way around
All the way like an allemande thar
Back up boys in a right hand star
Throw in the clutch girls stand pat
Make a left hand star gents where you're at
Pick up your gal a star promenade
Walk right along that pretty little maid
Gents pivot around to the corner girl
Allemande left go round the world
Grand right and left around the town
Promenade your girl around
You've had your fun, you've been a clown
Now swing your gal go round and round

SINGING CALL*

I'VE GOT MY BABY ON MY MIND

By Shelby Dawson, Claremont, California
Record: USA #502, Flip Instrumental with
Shelby Dawson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters round
Rollaway and circle down the line
Lately I've been a little dizzy
Left allemande and weave the ring
My favorite day is tomorrow
Do sa do and then you promenade
My favorite color is the rainbow
I've got my baby on my mind

FIGURE:

Head couples promenade halfway round
Down the middle square thru in time
Four hands around do sa do there
Join hands circle halfway round
Pass thru trade by and
Swing her left allemande come back
Promenade my favorite color is the rainbow
I've got my baby on my mind

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.



How are You fixed for Square Dance Supplies?

HANDBOOKS

- A Basic Movements 1-50
(25¢ each, \$15.00 per 100)
- B Extended Basic Movements 51-75
(25¢ each, \$15.00 per 100)
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- I Youth in Square Dancing
(50¢ each)

MANUALS

- J Caller/Teacher Manual for
the Basic Program of
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- K Caller/Teacher Manual for
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- L Caller/Teacher Manual for
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However, Penny concentrated more on round dance instructing in the early 50s. Having a background in ballroom and tap dance instructing aided her well in this endeavor. The Waltz Time Round Dance Club of Nampa, Idaho, attests to her success in the field, having just celebrated 25 years of dancing.

For her career training Penny started with "Pappy" Shaw's institutes in Colorado Springs in 1950 and continued with SIOASDS Asilomar Institutes, Frank Lane's Callers' College and numerous others. Penny has participated as a staff member at many institutes from Canada to Florida and at eight National Conventions in the role of caller, round dance instructor and panelist.

In 1955 the "El Rancho Playroom" with a capacity of 10 squares was added to the Crispino home and was kept on a busy schedule until 1968 when it became necessary to sell



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and move to Pocatello.

Penny has called the full program at many festivals and jubilees and has conducted callers' workshops. She currently calls for two square dance clubs and conducts a beginners' class for each in addition to the weekly Waltz Time round dance group. She has been on staff at Lighted Lantern, Golden, Colorado, for the past five years and she and Ross have led the Fun-O-Rama four-day week in Oregon for 12 years. In June Penny and Ross will be doing the rounds for the Minnesota Square Dance

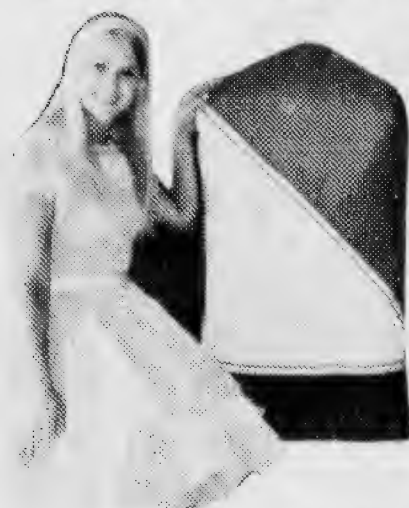
Federation affair in Bemidji.

Penny has written a total of nine rounds and many will remember her "Penny Waltz" series. She's one gal who appears to be equally involved in both squares and rounds.

(LETTERS, continued from page 3)

the basic definition of Turn Thru which ends after the dancers have pulled by and let go. If you applied the basic rule of Turn Thru and then added the rest to make a Flutter Wheel it would be a jerky and uncomfortable figure. Why not a right forearm turn (which does not

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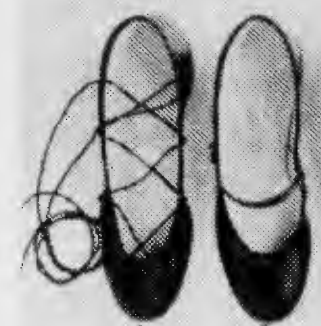
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include a pull by) instead of Turn Thru?

Don Pfister
San Diego, California

Your point is well taken. The movement is
definitely not a turn thru. — Editor

Dear Editor:

Just thought you would like to have this
information regarding inquiries from the list-
ing in the Directory. In two years I have had
eleven phone calls and four letters about local
and other dances in Vermont. This is a good
service you are doing through Sets in Order

for the square dance activity.

Jim Alley
Rutland, Vermont

Dear Editor:

December issue just arrived today and has-
ten to reply regarding your new record review-
er. Don't let him get away! The new reviews
are fine and I like the lesser number of stars.
And it's OK if we don't know who he is, too.
The reviews are only a guideline and I check
them with those of the New England Caller
and American Squaredance magazines. Some-

1975

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times there are great differences of opinion — do I buy the record or not? — it doesn't really matter, the differences sometimes make me curious so I buy it anyway. Also, I and others may be interested in the record from a different angle or viewpoint than that of the reviewer. I buy many just to have the music or a certain song and could care less about any reviews! So keep up the good work and hang on to the new reviewer — we love him — he's doing a great job.

Howie Davison
N. Edgecomb, Maine

The mail thus far relative to our record reviewer has all been on the plus side and he has agreed to carry on in the future. — Editor

Dear Editor:

I was shocked to find in the December '74 issue of SQUARE DANCING the listing of "Zoom" as one of the Plus-10 movements. That particular movement, but not the call, has been around for at least 15 years as I'm sure you remember. Bruce Johnson called it as "... couples separate and roll back one" on Windsor 7459, Pigtails and Ribbons. Called directionally, as Bruce did it, it rates maybe a listing in the Glossary along with such things as "catch all eight with a right hand..." Which gives me an idea. Why not rename "catch all eight" and now call it "Boom?" Called as a single, non-descriptive word it would have to come out of the Glossary and become "high level" along with "Zoom." With the two sounding so much alike, we gain something else — no one will ever know for sure which the caller said, so we will have to remember the setup that makes each possible.... I considered the possibility of renaming "Substitute" and calling it "Boom," but that

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won't do it, as then it wouldn't matter in the least which the dancers thought they heard or which they did. Speaking of the Glossary, it already lists "and a quarter more." So far as I can see, "sweep a quarter" says the same thing and, at most, rates a variant listing in the Glossary under "and a quarter more." Or doesn't anybody read the Glossary? Please, please, tell me that someone is pulling our leg with "Zoom" and "Sweep a Quarter."

Coy Cowan
 Tampa, Florida

No, Coy. Nobody's pulling your leg. Zoom has become a part of the language, just through general usage. The attempts being made today to put the accumulation of more than twenty-five years of language into perspective is a giant task but apparently it is being accomplished. — Editor

Dear Editor:

A short while ago I sent you an article about our caller "Mac" McDougal being honored for his 25 years of calling . . . I am sorry to report that Mac died in his sleep on January 9th and



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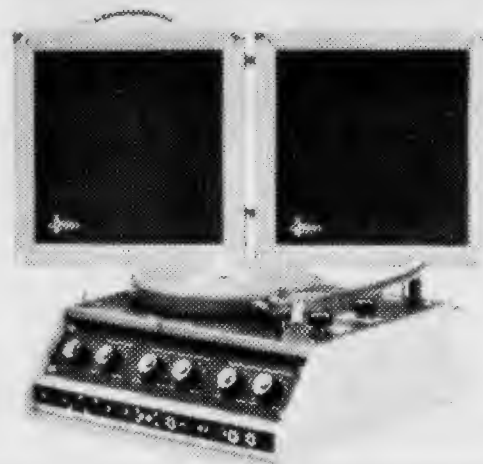
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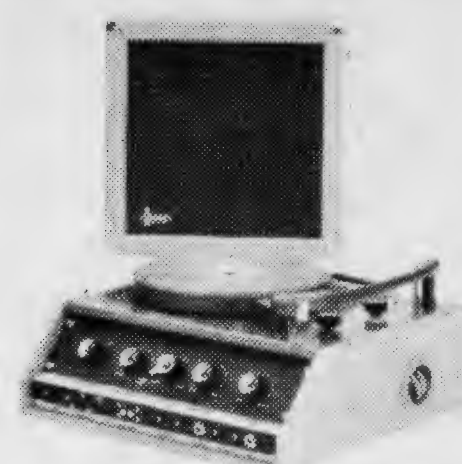
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it was a sudden shock to everyone who square dances and who knew him.

Curtis and Jo Young
Kingsville, Texas

We are indeed sorry to hear the news about Mac's passing. His picture and the article appeared in the February, 1975, issue of **SQUARE DANCING**. — Editor

Dear Editor:

Enjoy reading SIO from cover to cover each month and would hate to miss an issue. As a caller, your monthly articles on calling, teach-

ing etc., have certainly helped me to become a better caller (still room for improvement) and we think that **CALLERLAB** will help make square dancing that much more enjoyable for "mainstream" dancers. Keep up the good work.

Bill Murray
Oshawa, Ontario, Canada

Dear Editor:

I'm wondering if there would be any way that you could help us find out how many "Flutter Wheel" square dance clubs there are

—BETTINA—

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across the country. Right here in Pennsylvania we know of two. . . . These two clubs have set up weekends with each other and we thought we might like to hear if any "Flutter Wheel" clubs across the country would be interested in trying something like this on a national basis.

Mrs. Robert Smith

210 Winter Street

Duboisstown, Pennsylvania 17701

Dear Editor:

I have subscribed to "Sets" for over 12 years

now and have always held the publication in high esteem. You will not have received many letters from me as I suffer from a bone disease known as "Idle." However, I was particularly impressed with the "new broom" in the record review department and am breaking a habit of a lifetime and dusting off the typewriter in response to your request for comments. Your new man is very good, indeed; his penetrating, critical and concise comments on the music, choreography and the mating of the two are most welcome. The reappearance of one and

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two star ratings for some productions is overdue. (From time to time I have come across records I would have allocated one star minus.) For so many callers, particularly those overseas, this must be one of the most valuable features and credibility has been restored. Obviously there may be complaints from some record companies but I sincerely hope that your "new broom" will be persuaded to continue with his good work.

Al Green
Sheffield, England

Dear Editor:

In November my wife fell and broke her hip so we had to give up square and round dancing for a while. Our caller, Bob Dawson, with whom we work, came up with a new idea. Instead of having everyone sign a get well card, he used a tape, going around to all the dancers with his recorder. . . . I played the tape for my wife in the hospital and she was thrilled by all the messages of good cheer from our friends. I think this was a wonderful idea and would like to take this means of thanking Bob Daw-

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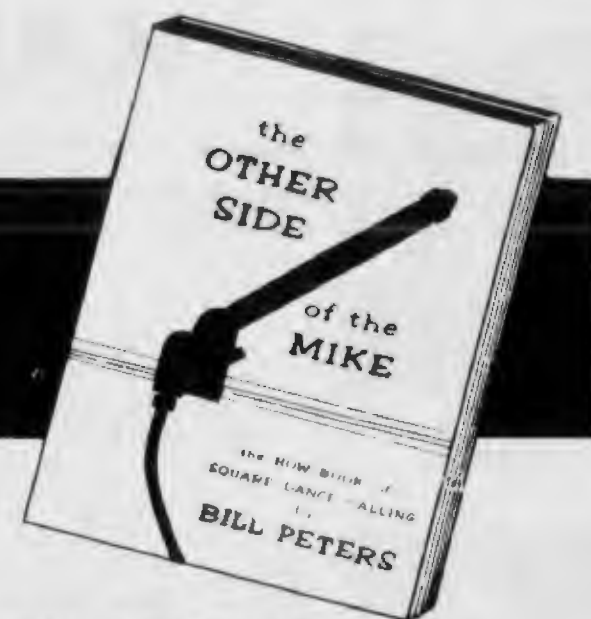
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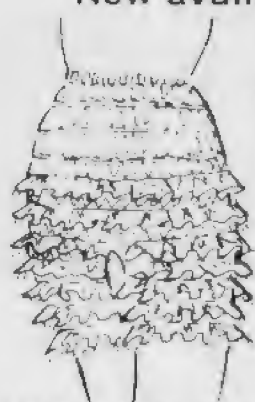
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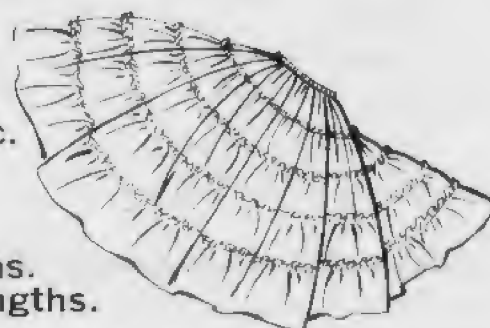
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son and the dancers.

Frank Hinds
Bradenton, Florida

Dear Editor:

We received our January issue of SQUARE DANCING magazine and how nice to see that you have featured Chris Veay as caller of the month. We first met Chris and his wife, Ruthie, in 1973 at the European Fall Jamboree in Mannheim, Germany. We had come down from Stavanger, Norway, where we were getting a club started and Chris, acting as MC of

the Jamboree certainly gave us reinforcement at a time when we were needing it. We feel he is an outstanding caller and wish him success when he comes to the U.S.

Maurice and Loretta Chaney
Bartlesville, Oklahoma

ERNEST MANN SITTON

Dedicated, hard working and completely devoted to the square dancing activity, Ernest Sitton of Corcoran, California, passed away in January. Our sincere sympathy to his family and many friends in square dancing.



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SINGING CALLS

THAT SONG IS DRIVING ME CRAZY — Mustang 167

Caller: Nelson Watkins Tempo: 124

Synopsis: (Break) Four ladies promenade — home swing — join hands circle left — allemande corner — weave ring — do sa do her — promenade (Figure) Head two promenade halfway — down middle right and left thru — square thru four hands — do sa do corner — swing thru — girls circulate — boys trade — turn thru — swing corner — promenade.

Comment: One of the many releases of this tune but one of the best dancewise. Nelson capably calls this number. This modern treatment to the tune enhances its use. Figure is standard. Instrumental in some places sounds like record has been retarded for slower tempo. Rating: ☆☆

OLD MONTEREY — Blue Star 1999

Caller: Dave Taylor Tempo: 130

Synopsis: Complete call printed in Workshop.
Comment: Dave does a re-issue of another good dance tune. A nice bit of choreography on dance movement. Good tune and execution for smooth dancers. Rating: ☆☆☆+

COTTON FIELDS — Top 25307

Caller: Emanuel Duming Tempo: 132

Synopsis: (Break) Circle left — left allemande — home do sa do — left allemande — weave ring — do sa do — promenade home (Figure) Four couples flutter wheel — four ladies chain — four couples promenade halfway — heads square thru four hands — swing corner — promenade her home.

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by an extremely competent reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewer. Symbols used indicate as follows: ☆ Average, ☆☆ Above Average, ☆☆☆ Exceptional, ☆☆☆☆ Outstanding.

Comment: Use of dancer reaction on record makes this at least different. Lots of words to use by caller plus timing adjustments. Emanuel seems to enjoy the work on this recording. Rating: ☆+

I'VE GOT MY BABY ON MY MIND — USA 502
Caller: Shelby Dawson **Tempo:** 130
Synopsis: Complete call printed in Workshop.
Comment: Not a difficult number for callers to use. Tune could become monotonous if caller permits. Simple figure used by Shelby. Interesting use of minor key. Rating: ☆☆+

SOMEBODY ELSE'S DATE — Blue Star 2000
Caller: Marshall Flippo **Tempo:** 132
Synopsis: (Break) Bow — swing partner — promenade single file — girls backtrack — gents step in behind that girl — girls roll out around one man — left allemande — right and left grand — promenade (Figure) Four ladies chain three quarters — heads lead right circle four — make a line — up and back — star thru — do sa do — double swing thru along that line — swing that girl — promenade.
Comment: This tune by Flip was very popular a few years ago. A re-do on the figure updates it with today's dancing. Relaxed routine with nothing difficult for dancers. Easy tune to call. Rating: ☆☆

GLORY ON MY MIND — Bogan 1262
Caller: Wade Driver **Tempo:** 128
Synopsis: (Break) Circle left — left allemande corner — box the gnat — four ladies promenade inside — turn partner by right — left allemande — do sa do — promenade (Ending) Four ladies promenade inside — swing at

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

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home — join hands circle left — left allemande corner — weave ring — do sa do — promenade (Figure) Head two couple promenade halfway — lead to right do sa do — swing thru — boys run right — bend the line — right and left thru — slide thru — square thru three quarters — swing corner — promenade.

Comment: A western tune with a high range for callers. Dancers will have to position themselves correctly on figure where dancers lead right and do sa do then swing thru. Instrumental adequate. Rating: ☆

SOCIETY SQUARE — Hi-Hat 444

Caller: Lee Schmidt

Tempo: 132

Synopsis: (Break) Allemande left corner — turn partner by right — ladies promenade full around — turn partner right hand — corner by left — four men star right go full around — allemande left — weave ring — promenade (Figure) Head two couples curlique — boys run right — right and left thru — dive thru — pass thru — swing thru two by two — boys trade — box the gnat — right and left thru — dive thru — trade by — swing corner — left allemande new corner — promenade.

Comment: Dance moves along and dancers will have to keep on their toes. This tune is taken from jazz era. Callers may have to work on wording and timing. Rating: ☆

IDA SWEET AS APPLE CIDER — Windsor 5055

Caller: Marlin Hull

Tempo: 128

Synopsis: Complete call printed in Workshop.
Comment: Another re-issue of an old standard tune. Different choreography makes the dance good club level use. Nice calling by Marlin. Rating: ☆☆☆

MUTUAL ADMIRATION SOCIETY — FTC 32004

Caller: Dick Bayer

Tempo: 128

Synopsis: (Break) Sides face grand square — four ladies chain across — chain back — promenade (Figure) Heads promenade halfway — lead to right — circle four — make a line — eight to middle and back — curlique — all eight circulate — boys run — go right and left thru — pass thru — trade by —

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swing corner — promenade.

Comment: Standard tune with dance figures incorporating some good moves choreography-wise. Banjo picking helps instrumental. Strong drum beat emphasizes rhythm. Melody a little weak on instrumental. Rating: ☆

CALL ME BABY — Lore 1148

Caller: Johnny Creel

Tempo: 132

Synopsis: (Break) Four ladies chain across — chain back — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — two and four do sa do — square thru four hands — then square thru

three hands — trade by — swing corner — left allemande — promenade.

Comment: A standard singing call re-issued. Johnny calls this western tune with a nice feel. Choreography is usual with use of trade by. Rating: ☆+

I WISH I LOVED YOU BETTER —

Lightning S 5028

Caller: Art Springer

Tempo: 130

Synopsis: Complete call printed in Workshop.

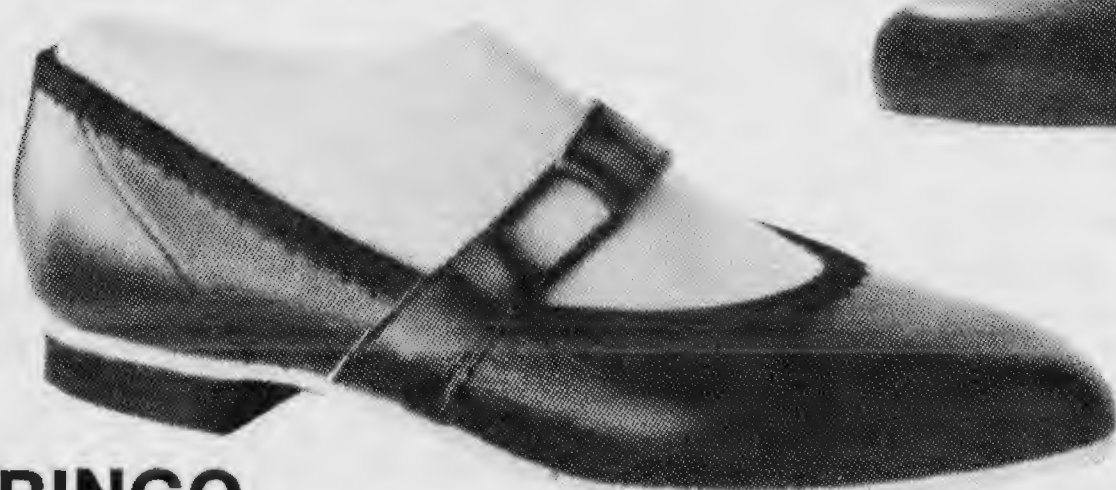
Comment: Nice recording with good calling by Art. Good music by the "Cowboys." Figure nothing unusual but gives nice dance appeal.

Rating: ☆☆+

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(QUARTERLY REPORT,

continued from page 10)

toward the foot of the adjacent column. At the halfway point they stop and face in to the center of the set. The remaining two dancers left in each of the column formations move forward single file and when shoulder to shoulder turn right three-quarters and step ahead to extend right hands to the awaiting dancers and form an ocean wave.

When teaching the movement have the lead girl in each column be recognized, then have the man behind the lead girl be recognized. These are the dancers who walk in single file around the adjacent column. The couples walking around the outside of the set should not crowd the center action. The center dancers must establish their position and not hurry the three-quarter turn.

From the normal starting position as described, the resulting right hand ocean wave will have two men on one end of the wave and a pair of girls on the other end.

Examples using these two movements will be found on page 43.

(ROUND DANCING, continued from page 24)
of gent while he walks to right.

Balance toward partner, away from partner, four steps backward.

Facing partner, two step-swings as in #1 version. In closed dance position exchange places with three walking steps, putting lady on outside of circle, dip on last beat.

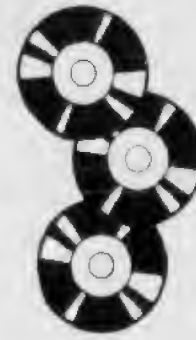
Partners take three two-steps turning CW while advancing CCW in circle. Twirling lady on fourth measure, naturally balance on first measure of repeat of dance.

And that's the Boston Two-step. We assume, although we don't really know, that couples

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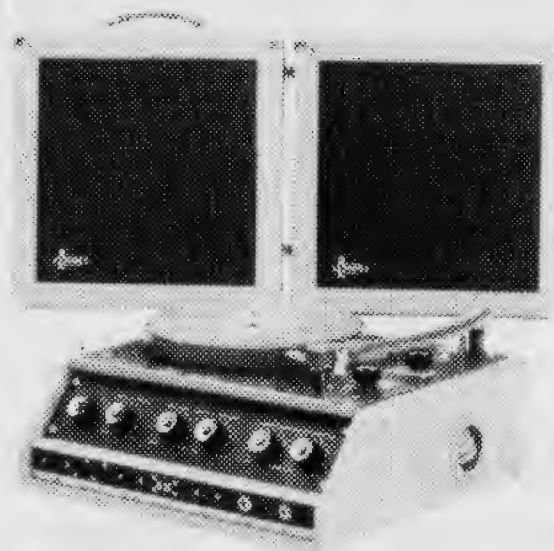
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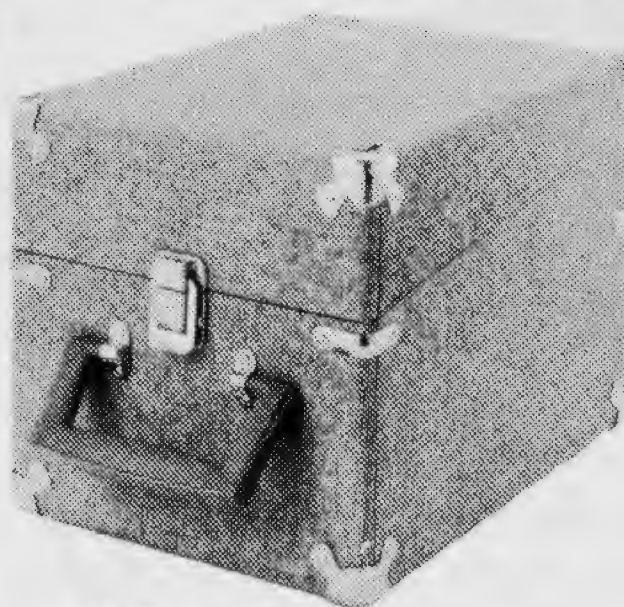
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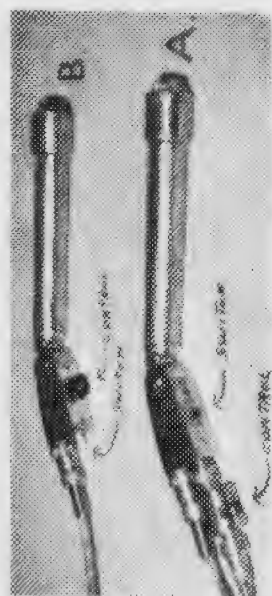
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could dance whatever version turned them on. However, it is logical that they would dance the version most popular in the particular area where they happened to be at the time. Can't you just imagine partners checking signals before they got on the floor to determine which way they would do the dance?

(CHINA, continued from page 28)

into fun and cooperation. Of special significance is the fact that square dancing is one of the few non-materialistic offerings that we, as Americans, can give to the world.

History has proven that square dancing has a universal appeal to people in other countries, and the activity has developed over the past in many areas overseas. It provides a great opportunity for people of all lands to learn about each other through personal friendships.

And so, in Taiwan a new program has begun to introduce square dancing to the Chinese people. It is hoped that square dancing will spread throughout the Republic of China and that other foreign based clubs will ac-

Meg Simkins

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tively recruit the local nationals to come, learn and join in the fun and friendship that square dancing continuously offers. And that, my friends, is what square dancing is really all about.

SQUARE DANCING magazine is indebted to Air Force Captain Patrick Demerath for this heartwarming story. He also requested that a personal note of thanks be extended to U.S. callers Joe Greer and Gary Smith both of Lubbock, Texas, for their support by providing numerous cassette tapes.

HALL GRAND OPENING

Ray and Dorothy Richardson have announced the grand opening of their new Highland Square Dance Hall in Harrison, Arkansas, featuring four Trail Dances to the National Convention in Kansas City this summer. The dates are June 20, 21, 22, and 23, Ray will be host caller and will be assisted by Cal Golden. Guest callers are scheduled to man the mike at 11 pm each night. Those interested in additional information are invited to write to Ray Richardson, Rt. 7, Box 28, Harrison, AK 72601.



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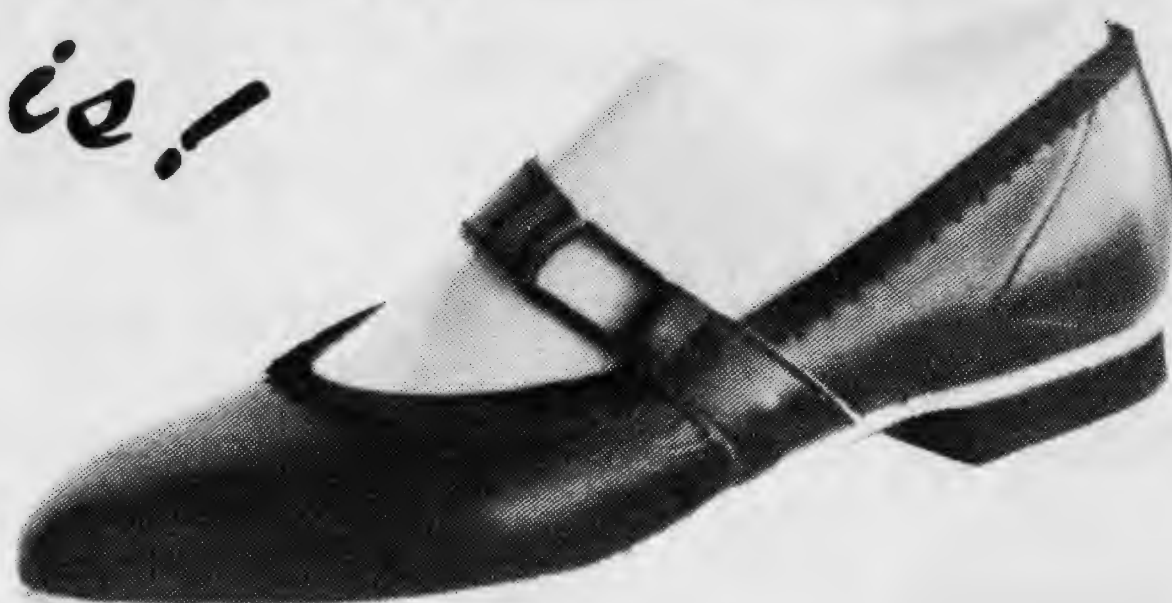
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THE 1975-76 DIRECTORY OF SQUARE DANCING

The combined directory of dancer, caller and teacher associations, publications, information volunteers and archives centers will again appear in the August issue of SQUARE DANCING magazine. If your association has new officers or your publication has a new editor, be sure that the information reaches us no later than June 1, 1975. Only those information volunteer names that have been confirmed will be included in the directory. If you are still interested in helping us provide this service for square dancers, send in your confirmation by the deadline date. We receive many letters regarding the directory; some are letters of thanks and appreciation for the service; some letters express frustration at having tried to contact a volunteer only to learn that the person is no longer in the activity or has passed away. This is *your* directory. Only with your help and cooperation can it be current and correct. Thank you for your past help and remember — deadline is June 1st.

RUFF TO TEACH AT COLLEGE

Next summer Ithaca College in New York will offer a course for teachers taught by Bob Ruff, co-creator (with Jack Murtha) of "The Fundamentals of Square Dancing." Dates are July 7 to 12. Teachers will learn how to dance the movements on Levels 1 to 3 of the series. They will then learn how to teach these movements and how to call and prompt dances utilizing the movements. Other colleges, caller or dancer organizations interested in scheduling a one or two-day workshop while Bob Ruff is on this tour can obtain information by writing to Bob Ruff, 8459 Edmaru Avenue, Whittier, California 90605. Phone (213) 693-5976.

STRONG'S Square Dance Digest Service

1. Monthly Note Service for Callers and Teachers. Material is divided into six major sections: 75 Basics, 75 Basics plus Flutterwheel, Sweep 1/4, Curlique, Walk and Dodge and Scoot Back, Open Basics, Exploring a Basic, Gimmick or Experimental, and Grab Bag. Our Open and Exploring follow widely used new basics (CALLERLAB recommendations, for instance) to give you current material over a several month span. All Basics are presented in a 75 Basic background and an Open background. This is a valuable supplement to blend with your existing material, or sufficient to be used for your entire program needs. Cost \$12.00 per year for twelve issues.

2. Our first teaching aid booklet is now available — "MODULE CHOREOGRAPHY" or "B14 EXPLAINED." More than 20 pages of information and dances that fit into the Module System. If you are not aware of this valuable tool you are missing an important part of programming. Certainly not a new idea, but now that B14, etc., are appearing with regularly, knowing how to use MODULES can give you maximum flexibility with a minimum of effort. Learn to use B14 and its family of Transitional Points. An excellent method of introducing new material into your program with a minimum of confusion. Cost is \$2.50.

3. Do you have special needs for material in your program? We have dance figures featuring all of the current standard and workshop movements. Just tell us what figures you need and whether you want it in a blend of 75 plus Scoot Back, Flutterwheel, Curlique, Sweep 1/4, and Walk and Dodge or in a blend of Open dance figures. Each page of material contains 9 to 12 dances. Cost is \$1.00 for a 3-page set featuring one basic. Three sets are \$2.50, or ten sets for \$7.50.

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WHAT'S IN A NAME?

Once upon a time square dance clubs adopted simple names, often using square dance terms *ala* Left Allemanders, etc. It would seem that we've reached an age of sophistication when choosing a name today. Instead of Paws and Taws or Belles and Beaux we now have Anchors and Chains, Toms and Tabbies and how about Boys 'n' Berrys! That last one could belong in the food department along with Turkey Town Trotters, Cracker Jacks, Pickle Kickers, Baldwin Apple

Squares and Cranberry Twirlers. In the animal-insect department we note the Glory Beez, Dragons (suppose they're draggin' at the end of a dance?), and the Flutterbugs. Then we have Fourmost Squares, Precision Squares and the daring Hairpin Turners. Rounding out the list are the Papertown Pacers, Clutch Busters, Chain Gang, Tire Town Treaders and, just for fun (we hope), the Scally Waggers. This list was compiled from the pages of a number of area publications' club listings and we're sure that we've missed others just as unusual.

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YOUTH DIRECTORY CHANGE

For the past several years we have published a directory of youth clubs in the October issue of SQUARE DANCING magazine. We have found this to be impractical, primarily because of the rapid turnover of such groups, and have made a decision to discontinue the listings. However, we will be publishing a list of all available information on youth associations and publications. It is hoped that all associations and publications that fit this category will send in the information to SIOASDS.

Please include the name and address of the current president or editor. Deadline for the October issue is August 1, 1975. It will be interesting to know how many active associations and publications are involved in the youth activity.

COOPERATION IN NEW ENGLAND

One of the most all-inclusive directories we've seen is the 1974-75 booklet from the New England area. EDSARDA, NECCA and NECORATA (dancers, callers and round dance teachers associations) and the staff of the New

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England Caller combined their efforts and came up with a complete listing of clubs, callers, round dance teachers and cuers. This type of cooperative effort is proof that the organizations are working continually in the best interests of the square dancer. Particularly interesting were some of the statistics that the group was able to compile. They had responses from 268 clubs composed of 21,000 square dancers, 6,200 round dancers, 1,200 singles and 700 teen dancers. A tip of our hat to those responsible for a well done undertaking.

AS A CALLER SEES IT

Written by Mort Simpson and reprinted from The Open Squares, Southern California's Monthly Promenade of Square Dance Events.

It would seem that we have yet another unrecognized breed of square dancer in our midst. Although it isn't always obvious, there are people who seldom dance when they go to a dance! According to "Mighty Morty's Mountain Moving Observation Survey", the foregoing statement appears to be true. Although the reasons for this phenomenon are some-

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times obscure, the fact remains that there are people who go to dances with very little intention of dancing. The reasons behind this action should not be the important consideration. The results, however, are important. Fortunately the effect these people have at a dance is generally a favorable one. They are quite often the "workers" in a group who perform the many tasks that go unheralded. Many times they are sociable people who knit a club together with the invisible bands that are so necessary to success. Consider the person who

has come to the realization that he or she will probably never be a good dancer, for whatever reason, but still enjoys the sociability for which square dancers are famous. Although it must take courage, in many instances this person can usually find a comfortable niche where he or she can enjoy our recreation without actually dancing. Not only is it fortunate that there are people such as these, it is even more fortunate that square dancing provides a place where they can function in an atmosphere of friendliness and cooperation.

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IT's 10:00 PM on Tuesday evening, September 24th, and 29 seasoned explorers, members of The American Square Dance Workshop, board the KLM flight in New York bound for Istanbul via Amsterdam. Many of these intrepid travelers have already seen central Europe, the Orient and the South Pacific, and quite a number have followed ASDW paths to South America and Africa. Now they are on the first leg of the initial Workshop trip around the world. These are people who know how to pack lightly, be ready to move quickly, expect the unexpected and enjoy what may come. They greet each other with delight, renewing friendships from past trips.

Tour escorts for the adventure, Don and Marie Armstrong, are familiar faces as they have been "papa and mama" on previous journeys. Don has made himself known to the airline officials making special arrange-

ments for a tight connecting flight in Amsterdam where people and luggage must be switched in less than 50 minutes. Marie has greeted everyone by name, remembering where they are from, what they do and how many grandchildren they have, as she has that marvelous faculty of an instant recall and an unfaltering memory. And so the group settles down for a short night to be interrupted by dinner and breakfast and happy anticipation.

35 days later the group returns intact to the United States. A bit more rumpled and definitely loaded down with many more packages than when they left, they are even more solid in their fellowship. The talk is fast and furious while everyone tries to describe what they did and saw. To give you just a bird's eye view of the experience, here are some of the remembered highlights.

- **TURKEY** — Gracious service in an elegant Hilton hotel overlooking the lovely city of

Istanbul... A crowded Grand Bazaar where one barter for anything he buys... An immense Blue Mosque and a fascinating Topkapi Palace of motion picture fame... Provocative belly dancers.

- JORDAN — Impressive ruins of the Roman city of Jerash... The Old Testament more meaningful to all after this city... Impressed by people's religious devotion... By horseback to Petra.

- ISRAEL — Everyone's plan to eat moderately is gone; all are eating too well... Most of hotel help here is Arab... Unusually heavy custom check before leaving the country.

- IRAN — Golestan Palace and crown jewels in Teheran beyond description... Square dance hosted by the Teheran Trotters a real ball... Another excellent hotel with great food.

- AFGHANISTAN — The best yet... Green tea ready for our arrival along with a folk dance group on the lawn... Street scenes out of the Arabian Nights... Our smiles returned by all we pass... No one asks for a coin when his picture is taken.

- PAKISTAN — Peshawar via the fabled Kabul Gorge and Khybar Pass, a thrilling and beautiful drive... Eight square dancers come 130 miles to meet us... They take us to the USIS Staff House to meet the American Consul and hold an impromptu square dance on the patio.

- INDIA — What contrasts here... Classical Indian dancing such as one might find in Carnegie Hall... By boat on the Ganges to view the bathing and the burning ghats... The beauty and serenity by the Taj Mahal must be experienced in person.

- BURMA — A delightful surprise as it is so



'Round the World Tour group in front of the Taj Mahal, India (above) and (left) amidst the ruins of Jerash, Jordan.

green... Nepalese folk dancing put on by Cultural Affairs... Pagodas in Rangoon lovely... Excellent guides.

- INDONESIA — Batik and silver shopping... Classical Javanese dancing beautiful even if not understood... Dinner in the home of a Prince where we exchange songs with his family and end with a serpentine through all the rooms singing Good Night Ladies... Bali countryside exceptional... Good presentation of Barong Dance... Sumptuous buffet as we view Ramayana Ballet.

The tour ended with two nights in Hong Kong and an American Halloween Party to reacclimate the group for its return to the United States. And thus the first ASDW circle of the globe was completed.

* * *

This month Johnny and Marjorie LeClair and Jack and Darlene Chaffee fly to the Orient with 80 ASDW participants. More about that later. Next year is still in the planning stages but it looks like there may be a tour to the South Pacific as well as one to Europe. Let us know if you'd like itineraries of either when they materialize.

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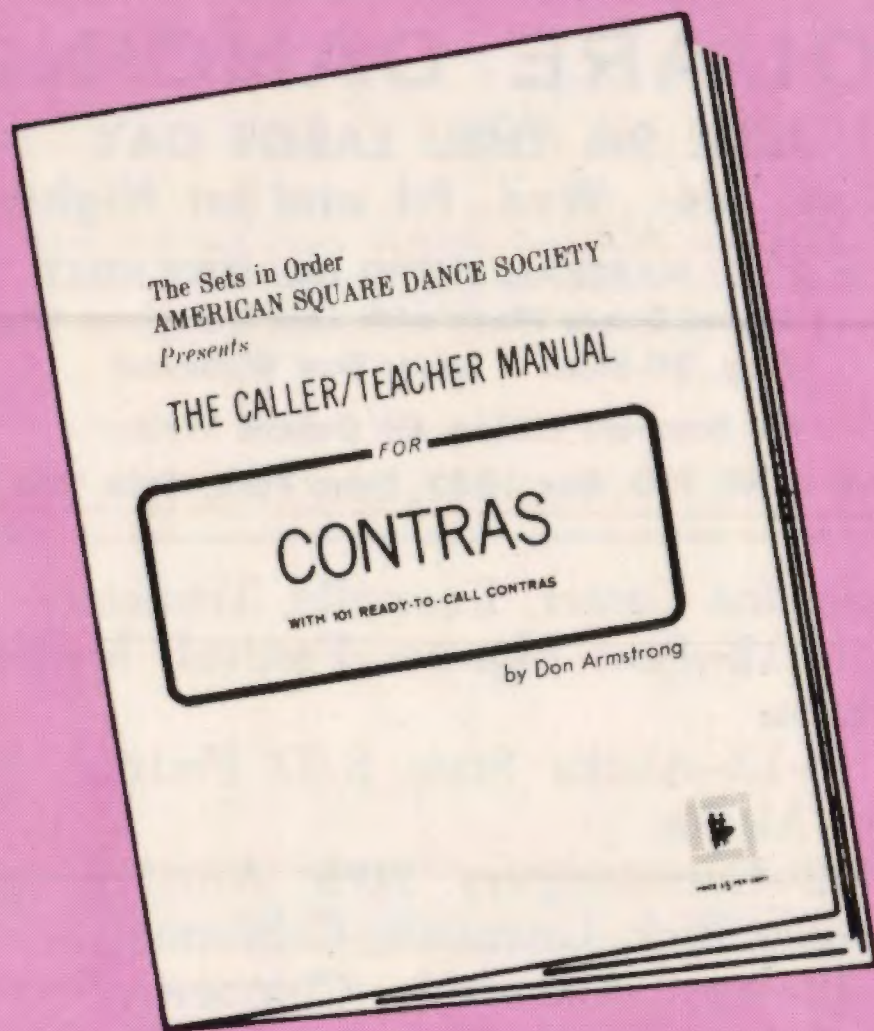
SQUARE DANCE DATE BOOK

- Apr. 4-5—Bloomed Out Bonnet Festival, La Bahia Hall, Brenham, Texas
- Apr. 4-5—Springtime Festival, 401 Inn, Kingston, Ontario, Canada
- Apr. 4-5—2nd Annual Spring Fling, Auditorium, Gatlinburg, Tennessee
- Apr. 4-5—22nd Alabama Jubilee, Birmingham, Alabama
- Apr. 4-5—Lubbock Area S/R/D Federation Festival, Fair Park Coliseum, Lubbock, Texas
- Apr. 4-5—Aggie Haylofters Festival, CSU Student Center, Fort Collins, Colorado
- Apr. 4-5—12th Forest City Festival, Centennial Hall, London, Ontario, Canada
- Apr. 4-5—SW Kansas S/D Festival, Dodge City, Kansas
- Apr. 4-5—21st Annual S/D Convention, City Auditorium, Grand Forks, North Dakota
- Apr. 4-6—California State S/D Convention, Sacramento, California
- Apr. 5—25th Annual S/D Festival, Roncalli Hi School Gym, Omaha, Nebraska
- Apr. 5—21st Annual S/D Festival, Henley Jr. Hi School, Crozet, Virginia
- Apr. 5—26th Annual Spring Festival, Baton Rouge, Louisiana

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Apr. 5-Strawberry Festival Dance, St. Joseph Gym, Ponchatoula, Louisiana

Apr. 5-NW Dist. Spring Festival, Fairgrounds, Enid, Oklahoma

Apr. 5-N.E. Dist. Festival, Civic Center, Tulsa, Oklahoma

Apr. 11-10th Anniversary S/D, Fulton Hi School, Middleton, Michigan

Apr. 11-12-Dogwood Arts Festival Dance,

Jessamine Center, Knoxville, Tennessee
Apr. 11-12-Pear Blossom Festival, Medford, Oregon

Apr. 11-13-Alaska State S/D Festival, Juneau, Alaska

Apr. 12-Cornstompers 20th Anniversary, Alondra Park, Lawndale, California

Apr. 12-April Allemande, Chippewa Secondary School, North Bay, Ontario, Canada

Apr. 12-Panhandle District Spring Festival, Boise City, Oklahoma

Apr. 13-Promenade Jamboree, Bowling Green



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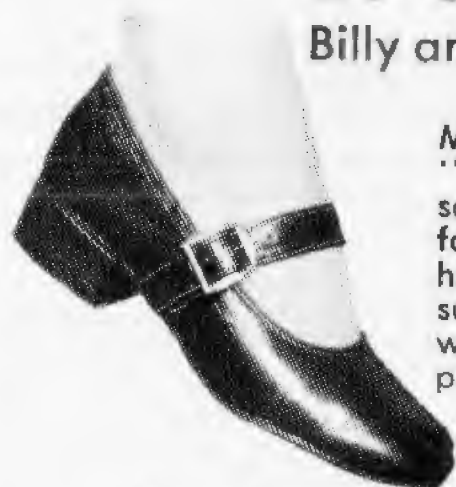
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 Apr. 18-20—16th Annual Spring Festival, Fairgrounds Coliseum, Louisville, Kentucky
 Apr. 19—Akron Area Spring Festival, Akron U. Memorial Hall, Akron, Ohio
 Apr. 19—7th Annual Spring Festival, Frederick Co. Jr. Hi School, Winchester, Virginia
 Apr. 20—April Fling, Everett High School, Lansing, Michigan
 Apr. 24—7th Annual Muscular Dystrophy S/R/D, Churchville-Chili Center Hi School, Rochester, New York
 Apr. 25-26—Spring Festival, Albert Thomas Convention Center, Houston, Texas
 Apr. 25-26—New England S/R/D Convention, Portland, Maine
 Apr. 25-26—Port City Square Up, Nat'l. Guard Armory, Savannah, Georgia
 Apr. 25-27—Round Dance Convention, Christchurch, New Zealand
 Apr. 26—Fritztown Pitapat, Luckenbach, Texas
 Apr. 26—13th Annual S/D Festival, Clinton School System, Tr. 12B, Clinton, New York

Apr. 26—7th Annual Promenade, Barrie, Ontario, Canada
 Apr. 26-27—Smith Bros. Institute, Marble Falls Convention Center, Harrison, Arkansas
 Apr. 26-May 4—Swap Shop, Fontana Village, Fontana Dam, North Carolina
 Apr. 26—13th Annual Hoedown, American Legion Hall, Miles City, Montana
 Apr. 27—Friendly Neighbors Dance, Rec Center, Warren AFB, Cheyenne, Wyoming
 Apr. 27—9th Spring Fling, M.M. Robinson Hi School, Burlington, Ontario, Canada
 May 2-3—Mid-Texas Festival, Lanier High School, Austin, Texas
 May 2-4—16th Annual Buckeye Convention, Lausche Bldg., Columbus, Ohio
 May 2-4—28th Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
 May 2-4—Meramec S/D Weekend, Meramec State Park, Sullivan, Missouri
 May 3—Central Dist. Jamboree, Myriad Center, Oklahoma City, Oklahoma
 May 3—Lubbock Area S/R/D Federation Dance, Fair Park Coliseum, Lubbock, Texas
 May 3—Night Owl Dance, First Methodist Church, Cheyenne, Wyoming

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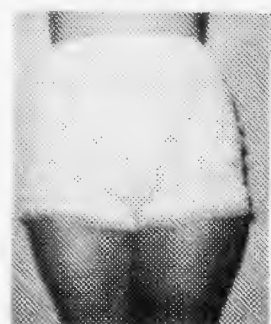
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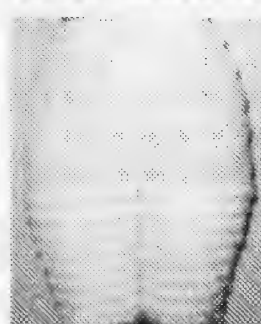
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 May 9-11—20th Annual S/D Festival, Hi School Gym, Traverse City Michigan
 May 10—Prairie Schooners Crippled Children's Benefit Dance, Sidney, Nebraska
 May 15-17—14th International S/R/D Convention, McMaster University, Hamilton, Ontario, Canada
 May 16-17—Tulip Time Festival, W. Ottawa Hi Gym, Holland, Michigan
 May 17—Tri-Vet Twirlers Hawaiian Luau, Roswell, New Mexico

May 23-24—Memorial Day Jamboree, Natchez Trace Inn, Tupelo, Mississippi
 May 23-25—Golden State Roundup, Civic Center Auditorium, San Francisco, Calif.
 May 23-25—5 Star Command Perform-A-Dance, Vets Memorial Center, Des Moines, Iowa
 May 23-25—3rd Annual Spring River S/D Festival, Old Hardy Gym, Hardy, Arkansas
 May 23-25—Nevada State Spring Festival, Las Vegas, Nevada
 May 23-26—Memorial Day Weekend, Indian Brave Camp, Harmony, Pennsylvania
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 May 29—N.W. Dist. Harvest Dance, Hoover Bldg., Enid, Oklahoma
 May 30-June 1—5 Star Command Perform-A-Dance, Indiana Convention Center, Indianapolis, Indiana
 May 31—Peace Pipe Promenade, Hollidaysburg, Pennsylvania
 May 31-June 2—Queen's Birthday Festival, Palmerston North, New Zealand

PICTURES ARE WELCOME

We are often asked if we would be interested in receiving pictures of festivals, club dances and unusual events. The answer is, "Yes, by all means send them in." We would like good pictures, preferably black and white since color photos very often do not reproduce well. Action shots provide the most interest for the viewer. Good quality is important because some detail might be lost in reproduction and poor quality in the original results in an equally poor finished product. And do send us your photos — we'll be happy to get them.



STORES handling square dance clothing are invited to write SQUARE DANCING for information regarding a listing on this page.

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